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ABSTRACT

This catalogue of facilities and centers built specifically for the arts within the last decade dramatizes the commitment to facilities made by arts organizations and agencies all over the country--a commitment that is having a significant impact on the quality of life and the physical environment of many neighborhoods and urban centers. The purpose of the catalogue is to gather basic information on 49 new arts facilities as a resource for arts organizations and planners interested in similar kinds of facilities. Photographs and a floor plan, a brief listing of the major spaces provided, the cost, area, and date completed describe each building. Architects and other consultants responsible for design of the facility are also given. The buildings have been divided into three categories: museums, performing arts, and arts centers. For each type, a wide variety of examples was sought--in size, geographic distribution, function, and architectural style. (Author/MLF)

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New Places for the Arts

A Report from Educational Facilities Laboratories and the National Endowment for the Arts

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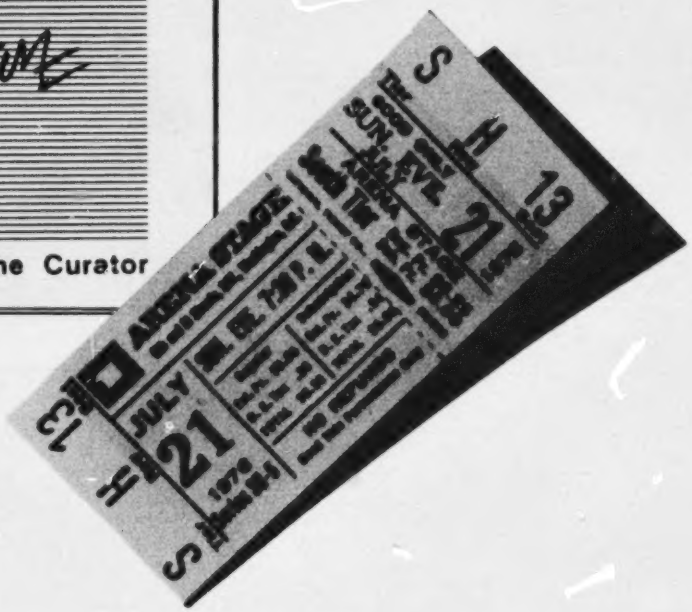

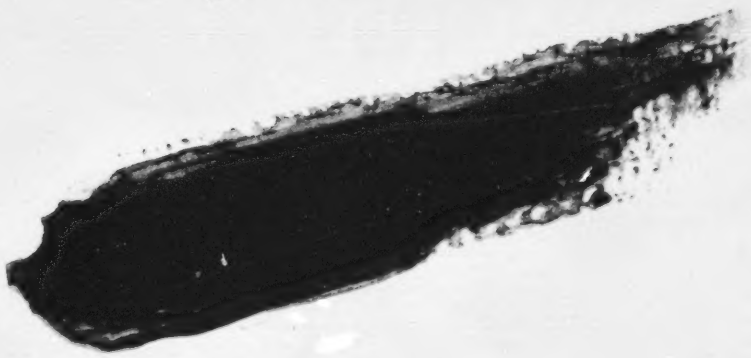

museums

performing arts

arts centers

EA 008 404

The National Endowment for the Arts was established by Congress in 1965 to foster the growth and development of the arts in the United States, to preserve and enrich the nation's cultural resources, and to provide opportunities for wider experience in all the arts.

National Endowment For The Arts
Nancy Hanks, *Chairman*

The Architecture + Environmental Arts Program was created to support exemplary design efforts and to stimulate active public interest in the quality of the built environment through grants to individuals and nonprofit organizations, in the fields of architecture, planning, landscape architecture, interior and industrial design.

National Endowment For The Arts,
Architecture + Environmental Arts
Bill N. Lacy, *Director*

Educational Facilities Laboratories is a nonprofit corporation established in 1958 by The Ford Foundation to encourage and guide constructive change in education and related facilities.

Educational Facilities Laboratories
Harold B. Gores, *President*
Alan C. Green, *Executive Vice President and Treasurer*

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New Places for the Arts

A Report from Educational Facilities Laboratories and the National Endowment for the Arts

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Foreword

This catalogue of facilities and centers built specifically for the arts within the last decade is one in a series of reports on arts facilities developed by EFL with support from the Architecture + Environmental Arts Program of the National Endowment for the Arts. Other reports in the series are described at the end of the book.

New Places for the Arts and **The Arts in Found Places** (published simultaneously) dramatize the commitment to facilities made by arts organizations and agencies all over the country—a commitment which is having a significant impact on the quality of life and the physical environment of many neighborhoods and urban centers.

The purpose of this catalogue is quite simple—to gather basic information on 49 new arts facilities as a resource for arts organizations and planners interested in similar kinds of facilities. It is not an exhaustive listing—rather we've attempted to provide a representative variety of physical facilities in a mix of geographic settings, especially those with meaning for typical American cities and regions. Centers that serve as unique national resources, such as Washington's John F. Kennedy Center and New York's Lincoln Center, have not been included.

We plan to publish a second volume of this catalogue at the end of 1976. It will illustrate another 50 or so places for the arts, and we welcome examples for inclusion in the new book.

Educational Facilities Laboratories

Introduction

Interest in the arts increased steadily during the past decade, concluded the National Committee for Cultural Resources in its 1976 *National Report on the Arts.* The report also described the arts as a growth industry, and certainly during the 1960s growth was much in evidence in the amount of construction for the arts. *Progressive Architecture* estimated in 1969 that about 150 new museums would be completed before the end of the decade. The following year the magazine estimated that at least 400 new theaters were constructed during the 1960s. In 1973 another magazine, *Architectural Forum,* gave a conservative figure of 200 arts centers built during the same decade.

Although the numbers may decrease in the 1970s, new buildings for the arts continue to open. This report describes 49 buildings almost all completed since 1965 – the most recent, Scottsdale, Arizona's Center for the Arts, dedicated as late as October 1975. Photographs and a floor plan, a brief listing of the major spaces provided, the cost, area, and date completed describe each building. Architects and other consultants responsible for design of the facility are also given.

The buildings have been divided into three categories: museums, performing arts, and arts centers. For each type, a wide variety of examples was sought – in size, geographic distribution, function, and architectural style. Among the museums are a history museum in Roseburg, Oregon; an education wing added to the Cleveland Museum; a community museum with planetarium in Yonkers, New York, that has a branch public library on the site; a small local museum on a college campus fostered by the Junior League of Tyler, Texas; and a very large exhibition wing at the Houston Museum of Fine Arts. This report does not include a science or children's museum, but several of these are described in another EFL publication, *Hands-On Museums/Partners in Learning.* Several of the museums described herein have meeting rooms or an auditorium sometimes used for the performing arts. A number have classroom, studio, or workshop space. If the primary function of the building or complex is for exhibition space, it has been classified for our purposes as a museum.

For the performing arts, theaters and/or concert halls are included in the report. The theaters represent community-based, university-based, and repertory facilities. Several concert halls, two amphitheaters, a small music building at Amherst College, and the large Musical Arts Building at Indiana University illustrate the range of spaces needed for music. Zellerbach Hall at Berkeley has both a theater and auditorium as does the Performing Arts Complex at the University of California at Santa Cruz.

The arts centers are multi-use facilities – small community arts centers such as those at Waterloo, Iowa, or Scottsdale, Arizona; and large civic centers such as the Von Braun Center in Huntsville, Alabama, and the nearby Birmingham-Jefferson Civic Center. Again university-based buildings are included – the Center for the Arts at Wesleyan, the Harmon Fine Arts Center at Drake University, University of South Dakota Fine Arts Center, and the "granddaddy" of them all, the Hopkins Center at Dartmouth College, surely one of the most used buildings by a combined college and community (actually regional) clientele. An interesting building in this category is the Atlanta Memorial Arts Center which was built to completely enclose the High Museum. A building type that seems to be increasing in popularity across the country is a combined auditorium-exhibition hall and/or sports arena, such as those in Lake Charles, Louisiana, and Fayetteville, North Carolina.

While compiling the examples for this catalogue, EFL observed several major themes that might be considered by arts facilities planners.

Arts facilities and downtown renewal

Arts centers are often planned as an integral component of a downtown renewal and revitalization effort. The rationale is straightforward – the arts can draw people back into the downtown area especially in the evenings and weekends when office workers and shoppers have fled to their homes in the outlying and suburban residential areas. In the process the arts can stimulate business and commerce, make the city safer and more hospitable, and encourage people to once again live in the inner-city. When the arts join in a development effort, the cast of participants in the planning process is greatly expanded and the process itself becomes more complicated and time-consuming. Site acquisition may involve state and federal renewal agencies, as well as local agencies, and the possible relocation of businesses and housing which is itself a sticky issue. Coordination with planning agencies is required for parking, public transportation, open space, commercial expansions and integration with other arts, cultural, and educational institutions.

In the future, we are likely to see projects that combine physical accommodation for the arts with downtown renewal efforts. They will be complex projects to plan and execute, and will require more planning time and resources than expected under "normal" conditions.

The role of professional consultants

For even modest projects, special consultants must be involved and a major task for the owner/client is the effective orchestration of their activities and talent. The catalogue lists only the kinds of consultants an owner is most likely to deal with directly. Especially in large, complex projects there is an additional array of invaluable specialists ranging from soils consultants used in advising on site location and structural systems, to food service consultants concerned with kitchen planning and the economics of restaurant management. Often these consultants deliver their services through contracts with architectural and engineering consultants.

Normally, the architect of a project coordinates the work of all the consultants, thus an owner must choose wisely in selecting an architect so that the orchestration can be harmonious. It is not enough for an architectural firm to produce eye-catching designs—there's a lot of down-to-earth administration involved before contractors start the construction work. A large architectural firm may be qualified to perform many of the specialized services on a project—programming the space needed, analyzing potential sites, providing engineering services. For whatever services are not available in-house, the architect can assist in finding qualified consultants in the required fields.

The architect's services are generally performed in four phases with the owner approving each phase when completed:

1 Program analysis and schematic drawings
2 Preliminary design (drawings, specifications, cost estimates)
3 Construction documents (final working drawings, specifications, and estimates)
4 Supervision of construction.

To help control building costs and construction time, and to further the effective use of consultants during the latter stages of design and construction for large projects, arts centers should consider using the services of a construction manager. This relatively new form of professional service is used extensively in commercial and industrial building, and increasingly in institutional work. It brings the tools and processes of the management services to the art of building.

Participation of the users in planning

One type of consulting service is often overlooked by administrators who are charged with developing a new arts facility—the opinions and needs of the people who will be performing in and using the proposed building. Too often basic decisions about the building are made by a board, a few key members of the board, and/or a major donor in consultation with the designated architect, and at the exclusion of the eventual users. Wardrobe mistresses know what services their quarters should have, dancers have strong views on stage surfaces, and directors know what kinds of spaces they need for rehearsals.

An owner, or committee representing ownership, should consult the users and bring them together with the architect and the specialists for the various parts of the facility. This participation is especially important in the early stages of planning when the building program is being developed and before any design is committed to paper. The building program—a description of the processes to be housed, the spaces and equipment required, and appropriate relationships among spaces—may be developed by the architect or a consultant specializing in the programming of arts facilities. This is the time to involve the users. After designs have been prepared—or even worse after construction has begun—involvement of users can only lead to conflict and costly changes and delays.

Make sure you can afford to operate what you're planning to build

The problems encountered in building for the arts are generally those of construction—high cost of labor and materials, delays caused by strikes, temporary scarcity of building materials, impact of energy conservation, and difficulties in financing. As with any building type the economic and administrative aspects of the project should be analyzed in advance—operational and maintenance costs of the completed building must be within the budget capability of the responsible organization. This item is especially pertinent to the performing arts since a theater or concert hall must be maintained whether or not it is used. Repertory companies in particular often find a new building too expensive for their budget. A feasibility study or an economic analysis when a new building is contemplated should prevent such an eventuality. Sometimes it's too easy to raise construction money, and far too difficult to raise the operating and program funds to keep the place going.

Sharing the costs of building and operation

Several examples in this catalogue demonstrate that facilities can be shared by a college and the public, or arts facilities can be combined with public facilities as a financial benefit to both parties. The Amarillo (Texas) Art Center, located on the Amarillo College Campus, shares a theater building with the college; the Hudson River Museum has a public library on the site; and Scottsdale, Arizona, has city offices in the Center for the Arts. A college may have to build a performing arts hall that doesn't contain all the sophisticated facilities that the sponsors want simply because they cannot afford them. But, if the city or a public or private agency joins in the funding, including acquisition of the site, the college may be able to obtain the facilities that it needs and the partner in the venture also gets to share in an arts center that it would not have been able to afford alone.

But the partnership can't stop with the building effort. Arts facilities cost money to operate whether used or not. A financial plan to cover the operating costs must be worked out by the partners well in advance of final design and construction.

Planning for the handicapped

Many arts centers were built before laws were passed to make access for the handicapped a necessary part of any building with public funding. Now that the nation is becoming aware of the elderly, visually impaired and nonambulatory people, arts buildings are making provision for them to participate with the least inconvenience. Pictures can be lowered, spaces left for wheelchairs in auditoriums, braille signs put on sculpture bases, and gently sloping stairs or ramps installed.

A number of organizations and published material exist to provide assistance in planning for the handicapped. The reader is referred particularly to the report *Arts and the Handicapped: An Issue of Access* available from Educational Facilities Laboratories, and to the Information Service on Arts and the Handicapped, P. O. Box 2040, New York, New York 10017.

The planning process

The planning process can be a long drawn-out procedure—the Von Braun Center took 15 years to complete after the need for the building was established. In Fort Worth, the Kimbell Art Museum opened six years almost to the day after the signing of an architectural contract. Smaller buildings can be realized in shorter periods, and generally private ownership (which does not involve bond issues and bureaucracy) speeds up the construction process.

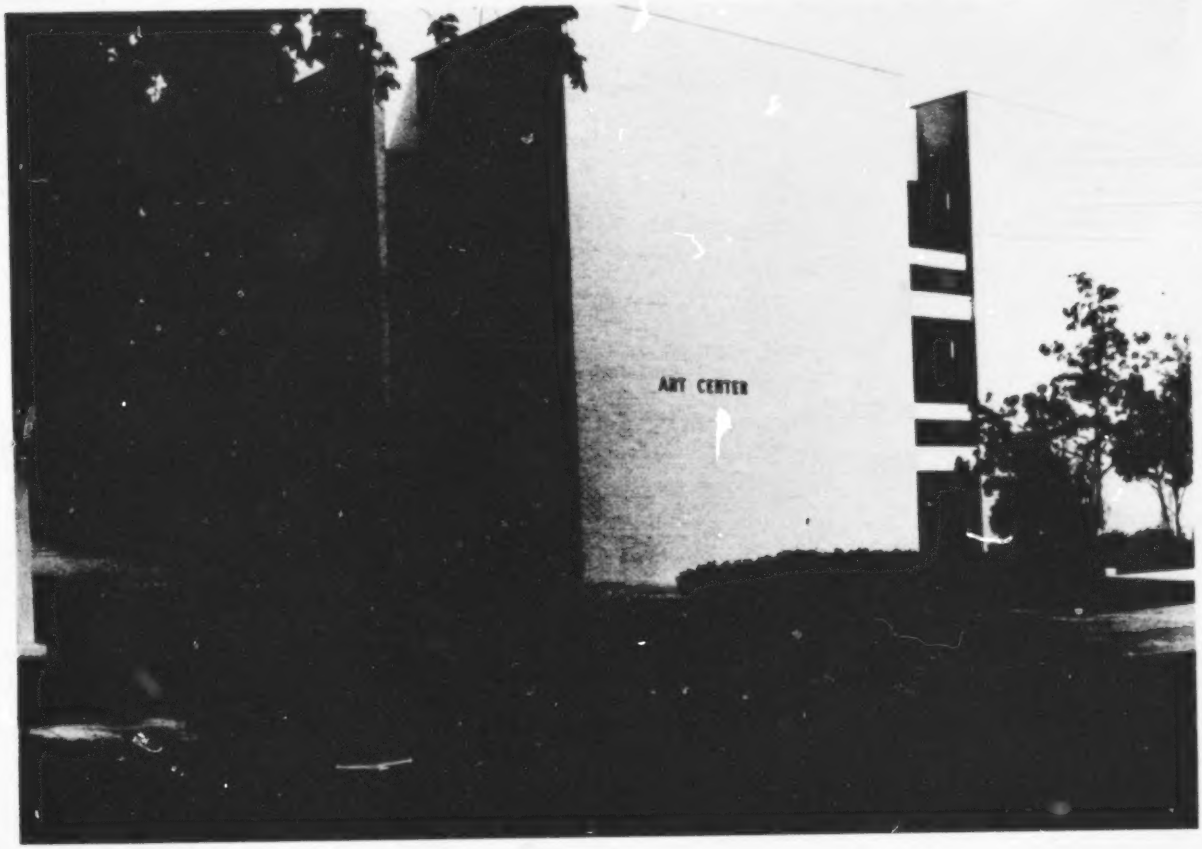
A list of the steps necessary to provide a building seems straightforward enough:

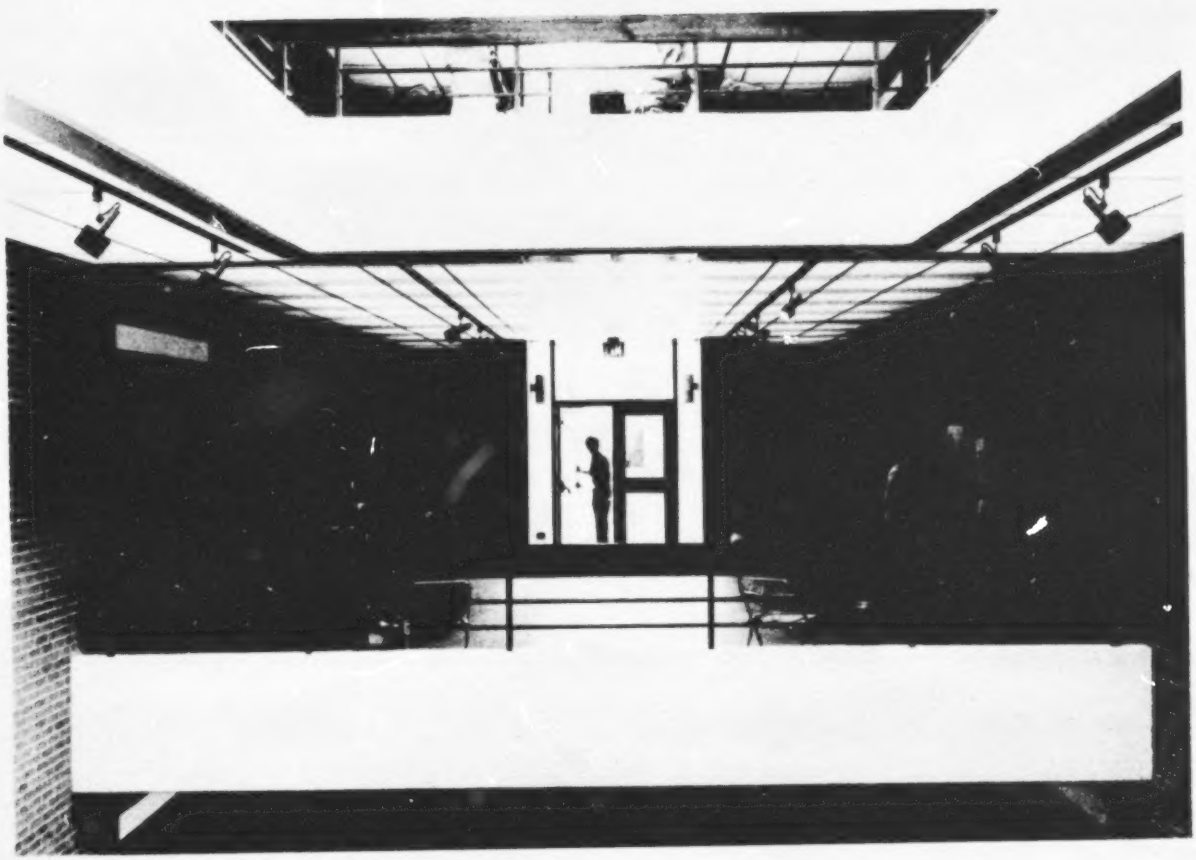
1 Establish need
2 Define what goes into the building—development of building program
3 Determine alternatives—renovation and/or expansion of existing building, remodel a larger or more appropriate existing building, build a new structure, share space
4 Analyze resources, money, audience, personnel
5 Select architect, proceed with preliminary design
6 Select and coordinate special consultants
7 Prepare final contract documents—plans and specifications—and take bids
8 Build and equip
9 Occupy.

But when one considers the number of studies that may be necessary, the complexities emerge:

1 An economic analysis (the conditions and outlook for successful operation), sometimes called a feasibility study
2 A site study weighing factors of noise and traffic, audience location and accessibility, future growth potential, cost considerations, problems of specific sites (subsoil conditions may add significantly to the cost of the project, for example)
3 A space program—what goes into the building, what are the relationships between functions, how large should the star's dressing room be, should a group dressing room be provided for a cast of ten or a chorus of one hundred
4 Study of potential financing arrangements—public monies (revenue bonds, special tax, general or reserve funds, grants-in-aid), philanthropy (corporate or private foundations), contributions (including in-kind), some form of lease-purchase arrangement as was done at Orchestra Hall in Minneapolis
5 A fund-raising program exploring potential donors, foundations to approach, a public relations campaign to elicit contributions.

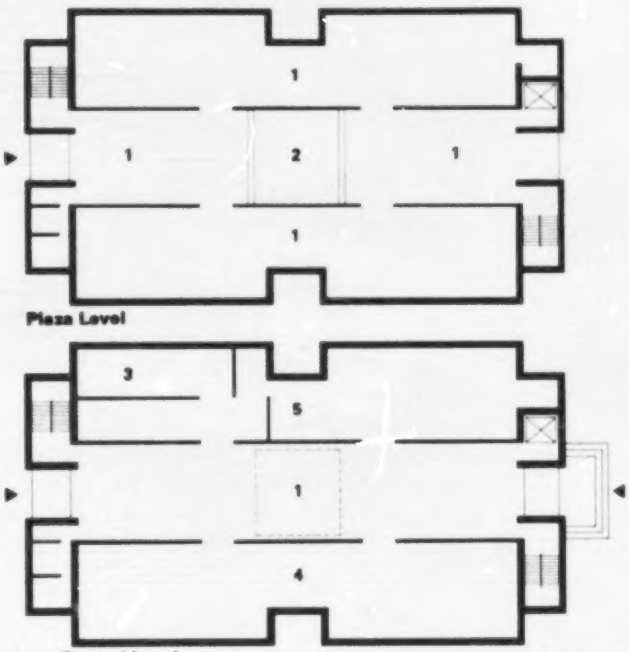
There is no standard planning process that will be appropriate for all projects. What is important is that a planning process for a particular project be developed early on, that it be realistic in terms of time and resources, and that all special studies and necessary consultants be scheduled. It is our hope that this catalogue will be useful as a reference in establishing an appropriate process based on similar projects.


ART CENTER



Amarillo Art Center

Amarillo
Texas



1. Gallery
2. Lightwell
3. Offices
4. Laboratory
5. Workroom

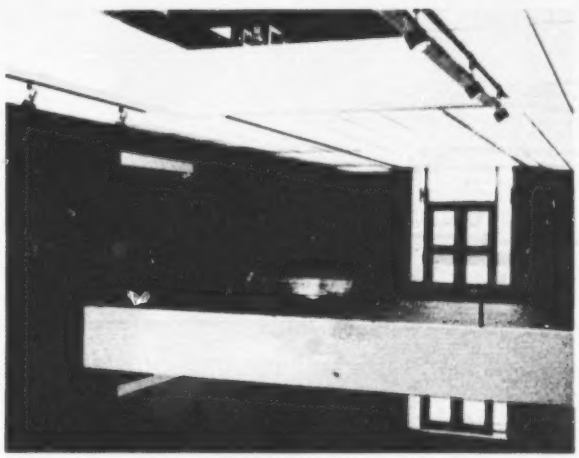
Facilities One of 3 buildings of an arts complex on Amarillo College campus. The Concert Hall/Theater with 279 seats, also in the complex, is shared by the Art Center and College. Seven galleries; 2 gallery/classrooms and 1 classroom; library; sales area; offices; workroom, laboratory, storage. Total area 30,000 sq ft in Art Center; 12,000 sq ft in theater building. Completed August 1972.

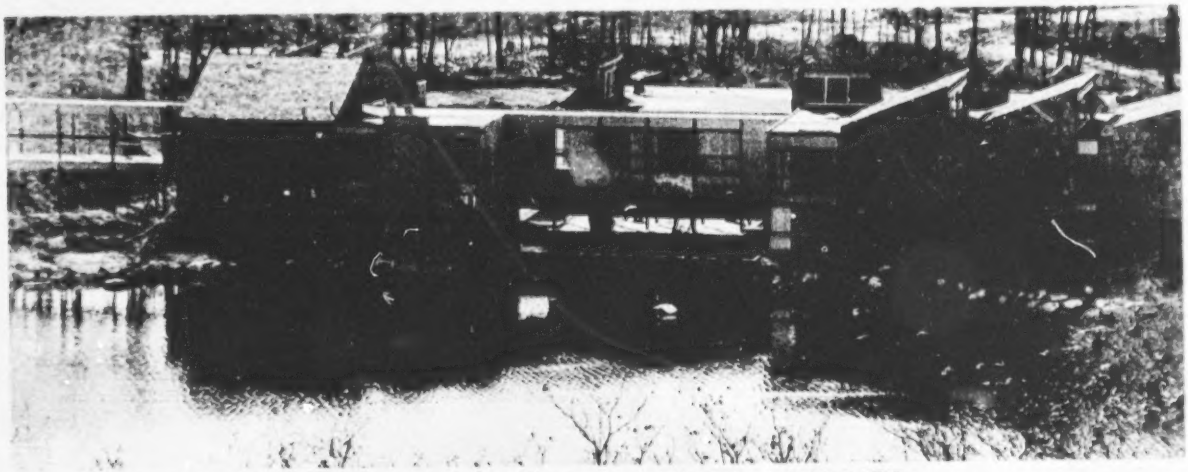
Cost $800,000 for Art Center. Private contributions.

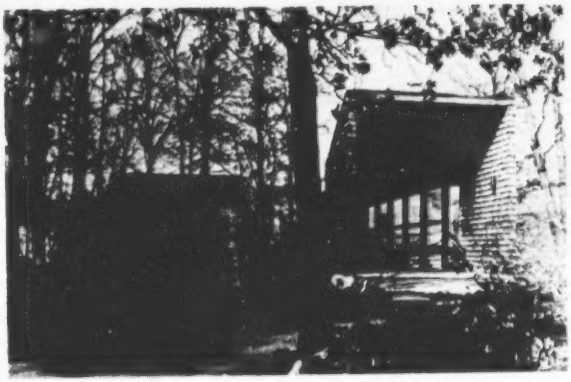
Credits *Architects:* Edward Durell Stone and Associates, New York; Cantrell & Company, Architects, Inc., Amarillo
Structural Engineer: Rex Daniel, Amarillo
Electrical and Mechanical Engineer: Cantrell & Company, Amarillo
Acoustical Consultant: Russell Johnson, New York
Lighting and Interior Planning: Thomas P. Matthews, Oakland, Calif.
Theater Consultant: James Hull Miller, Shreveport, La.
Landscaping: Westhaven Garden Shop, Amarillo

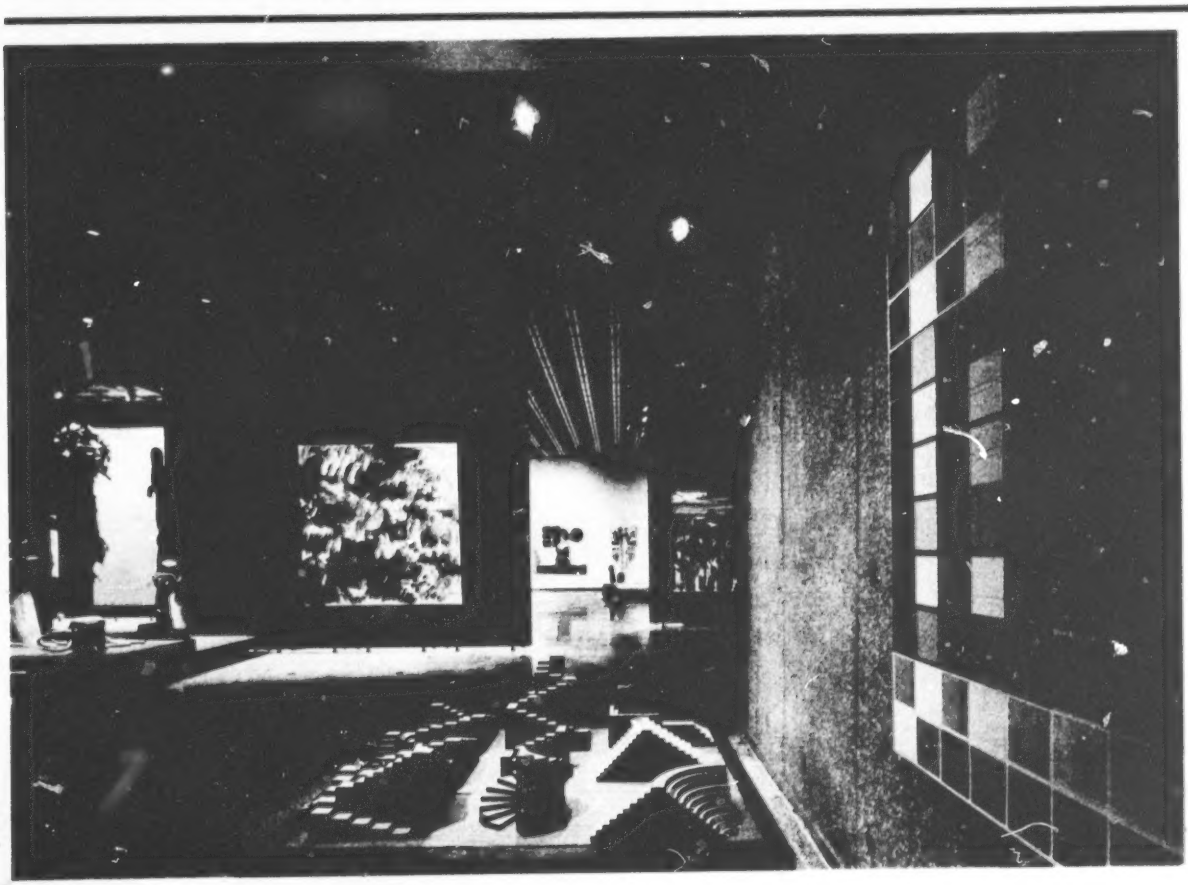
Contact Director, Amarillo Art Center, P. O. Box 447, Amarillo, Tex. 79178

Concert Hall





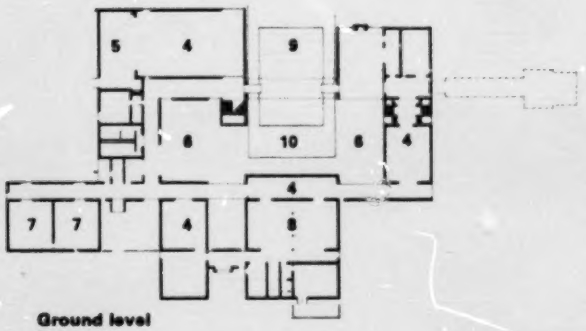




Brockton Art Center

Brockton Massachusetts

Entry level



Ground level

1. Entry bridge
2. Lobby
3. Gallery bridge
4. Gallery
5. Studio-platform
6. Court
7. Studio
8. Shop
9. Island
10. Lagoon
11. Library

Facilities Three major galleries, 3 smaller ones and corridors for exhibition; 2 studios and area in workroom for workshop classes; offices, storage, coffee shop. Largest gallery doubles as auditorium with stage and 300 seats. Total area 20,000 sq ft. Completed January 1969.

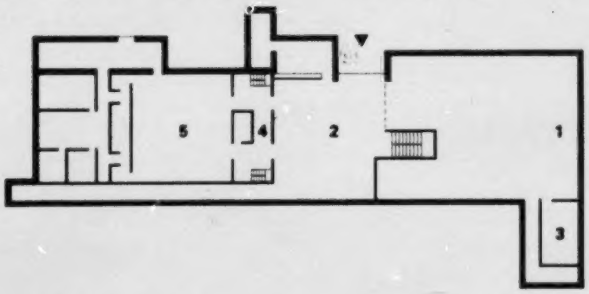
Cost $500,000. Bequest plus membership drive for finishing interior. Land donated.

Credits *Architect:* Anderson Notter Associates, Inc., Boston
Structural Engineer: Weidemann Brown Brighton, Brockton
Electrical, Mechanical & Lighting: Francis Associates, Inc., Cambridge, Mass.
Special Programming Consultants: Perry T. Rathbone, Boston; Bartlett Hayes, Jr., Andover; Frederick P. Walkey, Lincoln
Museum Consultant: Duncan Smith, Boston
Landscaping: Frank and Ruth White, Brockton

Contact Public Information Director, Brockton Art Center, Fuller Memorial, Oak Street on Upper Porter's Pond, Brockton, Mass. 02401

The Cleveland Museum of Art New Education Wing

Cleveland Ohio



Ground level

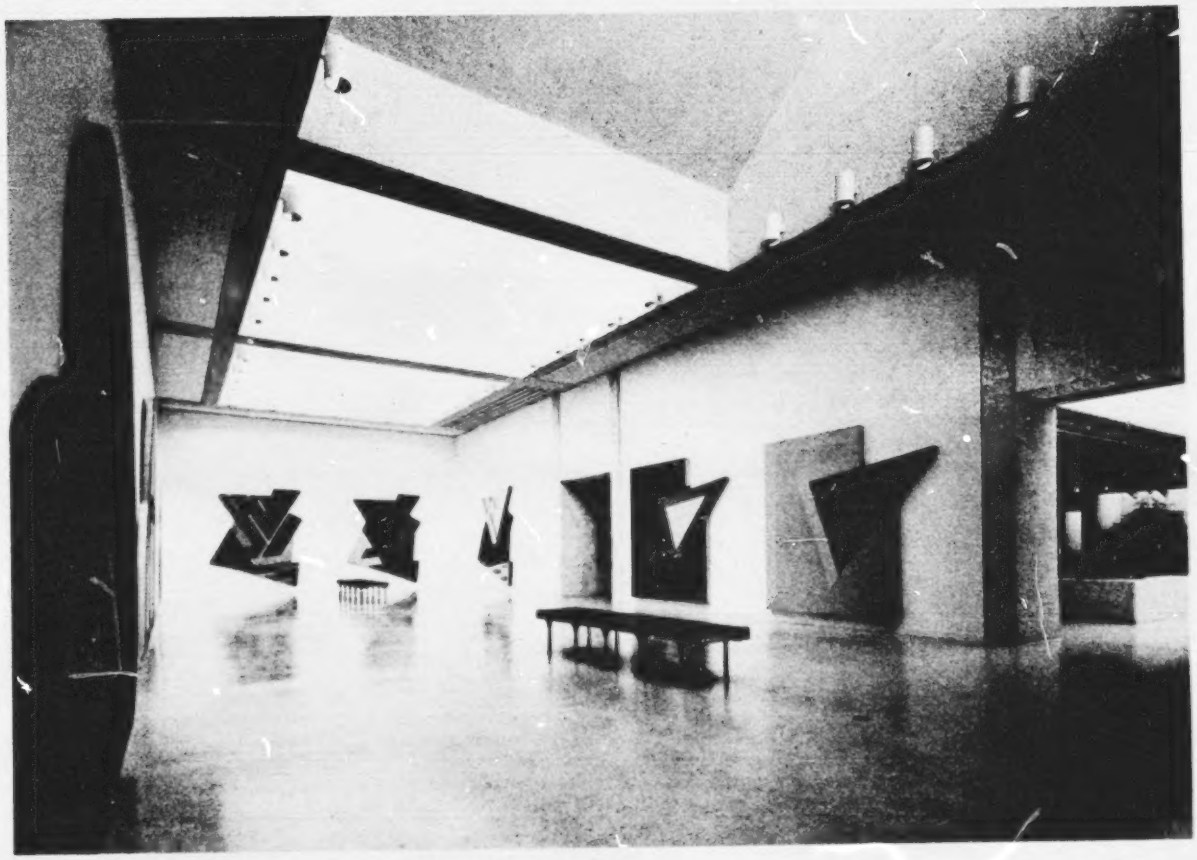
1. Gallery
2. Lobby
3. Storage
4. Vestibule
5. Auditorium

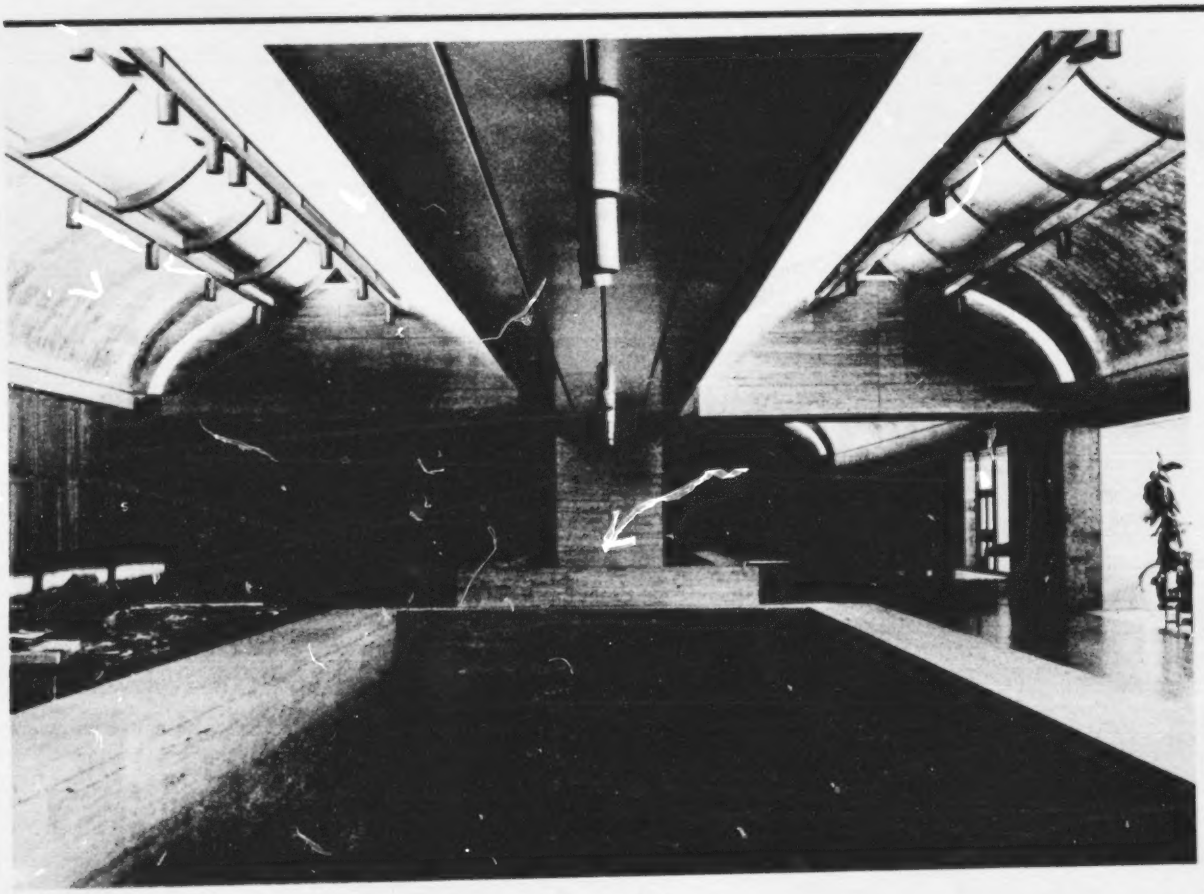
Facilities Galleries for special exhibitions; auditorium with 765 seats; lecture hall and recital room, each with 153 permanent seats; 10 classrooms, 3 audiovisual rooms, 2 conference rooms; offices for Extension Exhibitions, Education and Music Departments; storage and shops. Total area 112,000 sq ft. Completed February 1971.

Cost $7 million. Fundraising drive plus loan from an endowment fund.

Credits *Architect:* Marcel Breuer and Hamilton P. Smith, Architects, New York
Structural Engineer: Paul Weidlinger, New York
Electrical and Mechanical Engineer: H. W. H. Associates, Inc., Cleveland
Acoustical Consultants: Goodfriend-Ostergaard Associates, Cedar Knolls, N.J.; Robert Shankland, Case Western Reserve University, Cleveland
Lighting: Edison Price, New York
Landscaping: Dan M. Kiley and Partners, Charlotte, Vt.

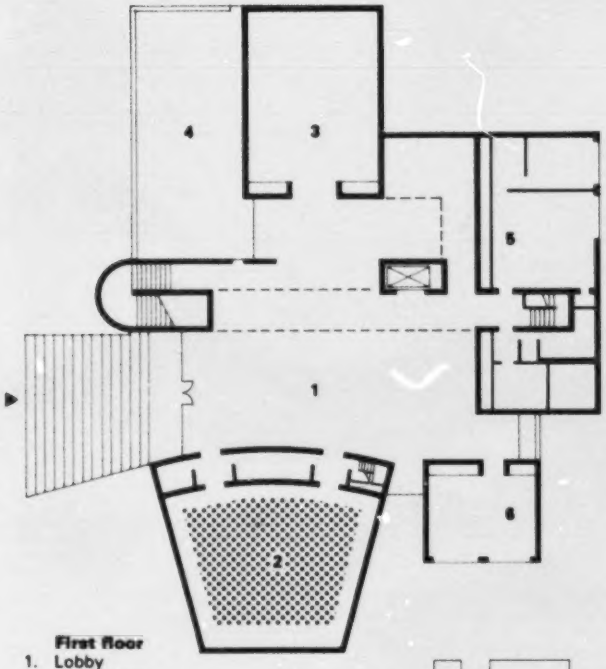
Contact General Manager, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106





Art Museum of South Texas

Corpus Christi Texas



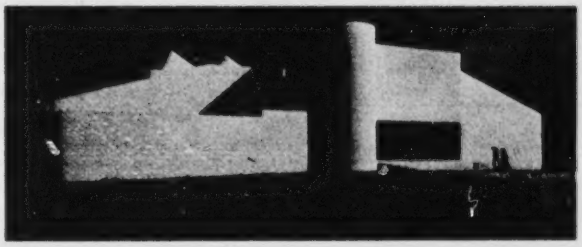
First floor
1. Lobby
2. Auditorium
3. Gallery
4. Courtyard
5. Office
6. Rental gallery

Facilities Three galleries; auditorium with 231 seats; 2 studio classrooms; museum shop; library; administrative areas, sculpture court. Total area 30,000 sq ft. Completed June 1972.

Cost $1.3 million (construction). Philanthropy and fundraising.

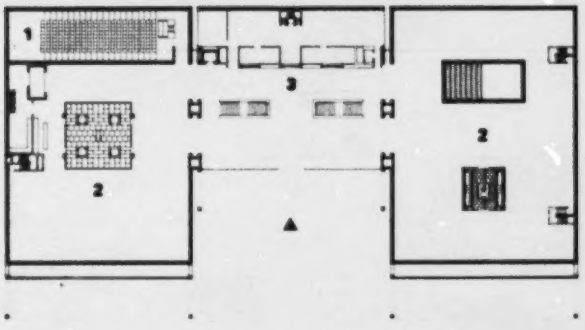
Credits *Architects:* Johnson/Burgee, Architects, New York and Houston; Barnstone & Aubry, Houston
Structural Engineer: Cunningham & Lemus, Inc., Houston
Electrical and Mechanical Engineer: John G. Thomas & Associates, Houston
Lighting: Kilpatrick & Gellert, New York

Contact Director, Art Museum of South Texas, P.O. Box 1010, Corpus Christi, Tex. 78403



Kimbell Art Museum

Fort Worth Texas



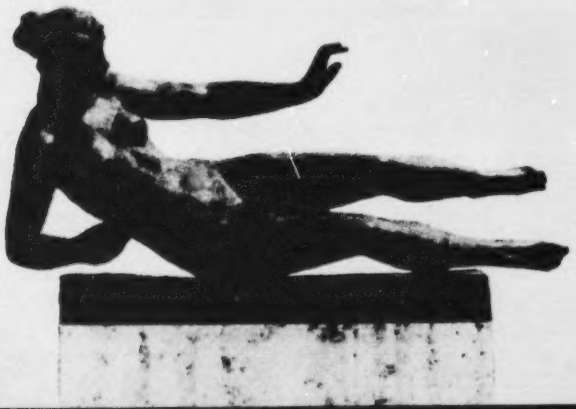
Gallery level
1. Auditorium
2. Galleries
3. Bookstore

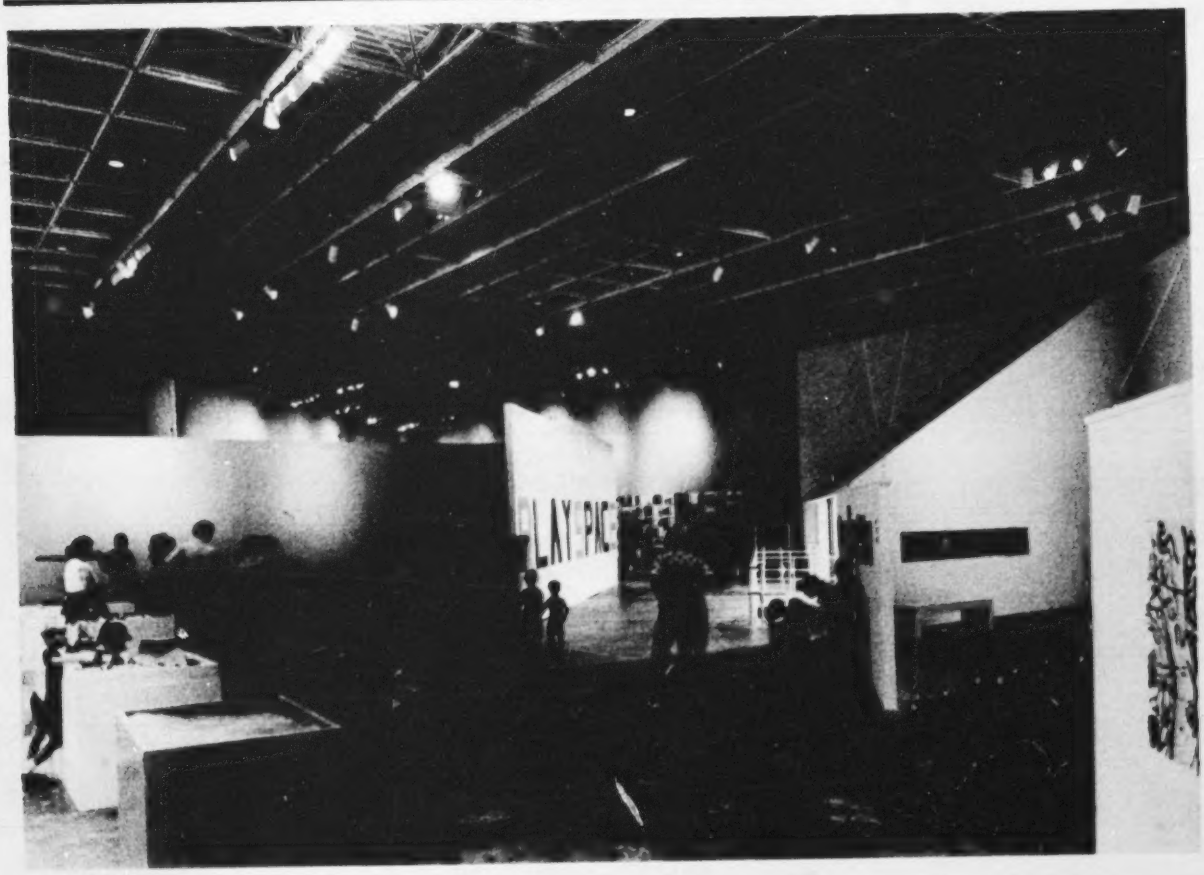
Facilities Exhibition galleries (30,000 sq ft); auditorium with 180 seats; research library; sales area; snack bar; offices and work areas. Total area 120,000 sq ft. Completed October 1972.

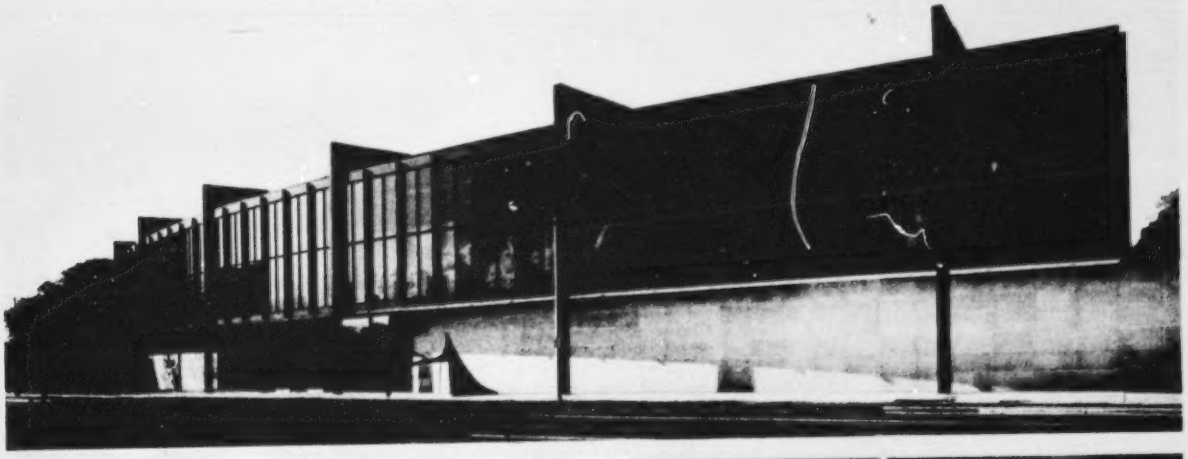
Cost $6.5 million. Philanthropy. Site donated by city.

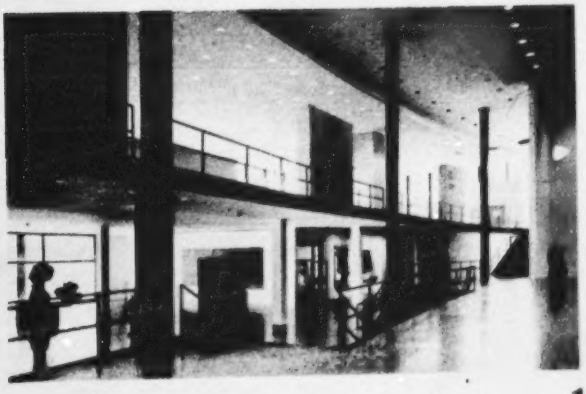
Credits *Architect:* Louis I. Kahn, FAIA, Philadelphia;
Resident Architect: Preston M. Geren and Associates, Ft. Worth
Structural Engineer: August E. Komendant, Montclair, N.J.
Electrical and Mechanical Engineer: Cown Love & Jackson, Ft. Worth
Lighting: Richard Kelly, New York; Edison Price, New York
Exhibition Design & Graphics Installation: Laurence Channing, Boston
Electronics: Thomas Electronics, Ft. Worth
Landscaping: George E. Patton, Inc., Philadelphia

Contact Director, Kimbell Art Museum, P.O. Box 9440, Ft. Worth, Tex. 76107



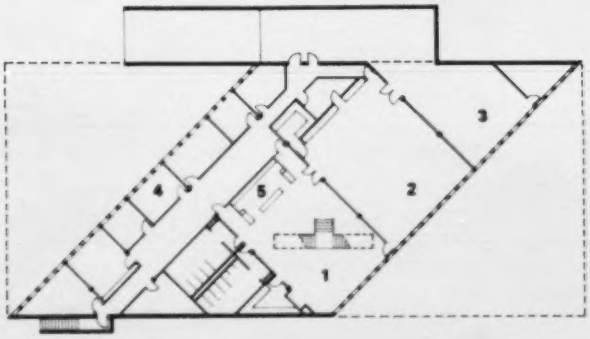






Contemporary Arts Museum

Houston
Texas



Ground floor
1. Lounge
2. Multipurpose room
3. Storage
4. Offices
5. Bookstore

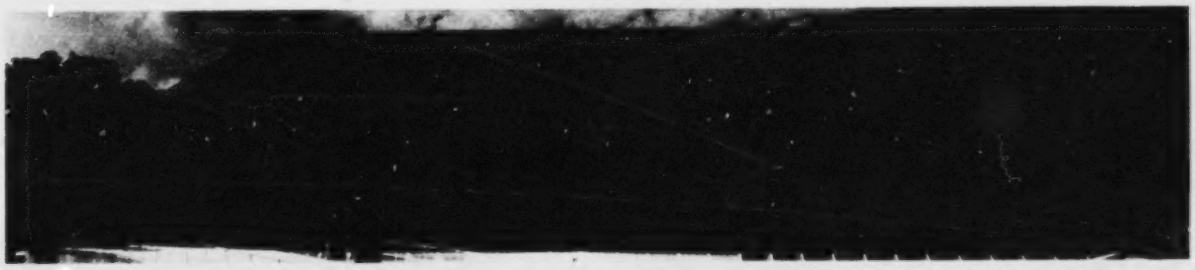
0 10 20 50 feet

Facilities Main exhibition area occupies all of upper level; smaller gallery, classroom, shop, administrative offices, library, storage on lower level. Total area 16,700 sq ft. Completed March 1972.

Cost $750,000. Philanthropy and contributions.

Credits *Architects:* Gunnar Birkerts and Associates, Birmingham, Mich.; *Inspecting Architect:* Charles Tapley and Associate, Houston
Structural Engineer: Robert M. Darvas and Associates, Ann Arbor, Mich.
Electrical and Mechanical Engineer: Hoyem Associates Inc., Bloomfield Hills, Mich.
Lighting: Edison Price Inc., New York

Contact Director, Contemporary Arts Museum, 3815 Montrose, Houston, Tex. 77006



The Museum of Fine Arts Brown Pavilion

Houston
Texas

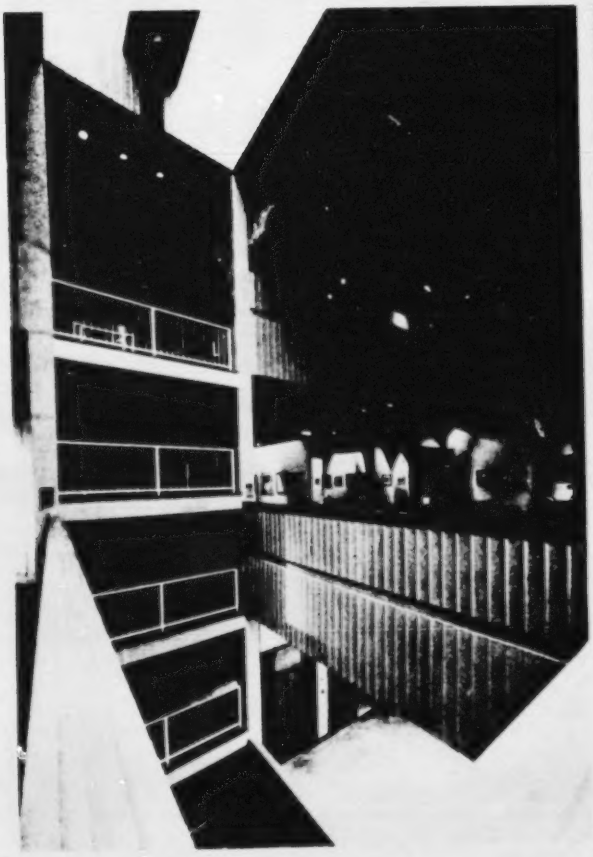
Ground floor
1. Lobby
2. Library
3. Court
4. Offices
5. Reception
6. Snack bar
7. Workroom
8. Gallery

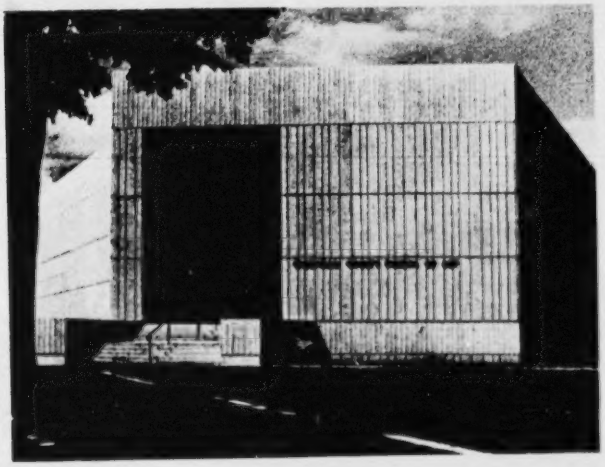
Facilities Major addition which doubled existing museum area. Large (24,470 sq ft) open space on second floor; 2 smaller galleries; auditorium with 321 seats; library; shop; snack bar; offices. In large gallery (glass walls on 3 sides) art is displayed on freestanding movable partitions or hanging from ceiling. Total area 70,240 sq ft. Completed January 1974.

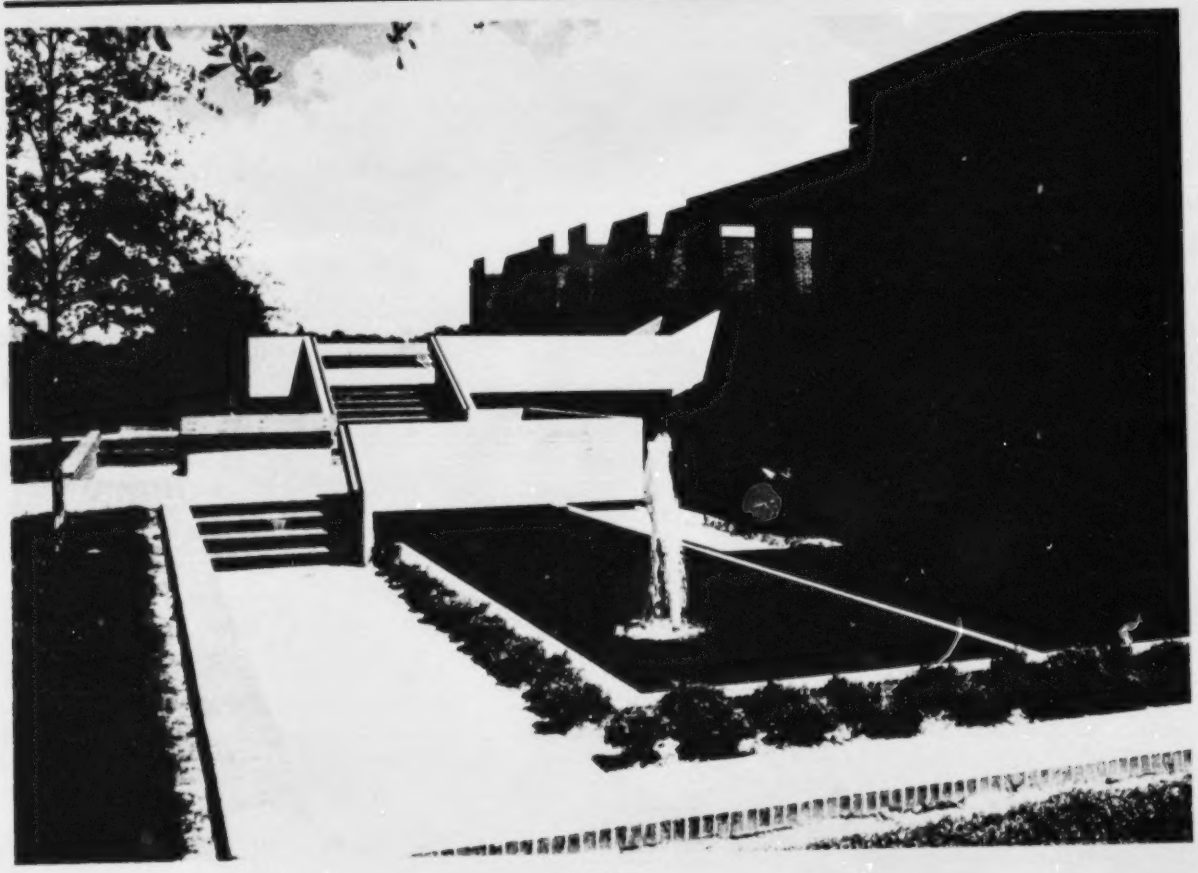
Cost $3.9 million (construction only). Donor.

Credits *Architect:* The Office of Mies van der Rohe, Chicago
Structural Engineer: Nelson, Ostrom, Baskin, Berman & Associates, Chicago
Electrical and Mechanical Engineer: Cook and Holle, Inc., Houston
Acoustical Consultant: Lyle Yerges, Morton Grove, Ill.
Lighting: Edison Price, New York
Audiovisual Consultant: Boyce Nemic, Hastings-on-Hudson, N.Y.
Security: Joseph M. Chapman, Inc., Wilton, Conn.

Contact Director, The Museum of Fine Arts, P.O. Box 6826, Houston, Tex. 77005

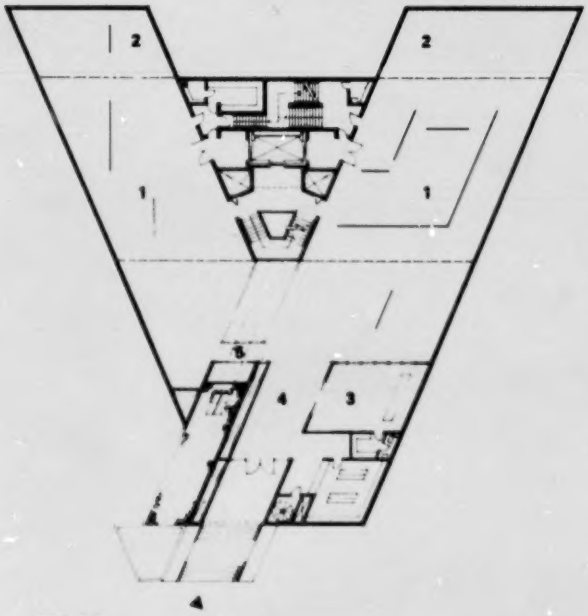






Greenville County Museum of Art

Greenville South Carolina



Third floor
1. Gallery
2. Gallery above
3. Art shop
4. Lobby
5. Bridge

0 10 20 50 feet

Facilities Four galleries; 6 classrooms; film and puppet theater with 240 seats; electrographics studio for video and film production; sales shop; offices and curatorial areas. Total area 55,000 sq ft. Completed March 1974.

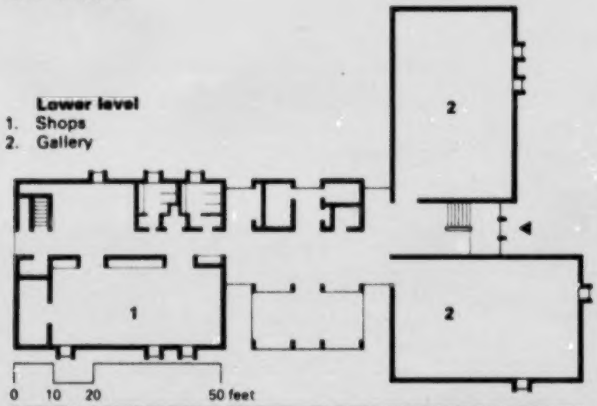
Cost $1.7 million. Philanthropy and fundraising.

Credits *Architect:* Craig and Gaulden Architects, Inc., Greenville
Structural Engineer: Enwright Associates, Inc., Greenville
Electrical and Mechanical Engineer: J. C. Harrison Engineers, Spartenburg, S.C.
Interior Design: Tigner Interiors, Atlanta, Ga.
Audiovisual Consultant: Boyce Nemic, Hastings-on-Hudson, N.Y.

Contact Chief Curator/Deputy Director, Greenville County Museum of Art, 420 College Street, Greenville, S.C. 29601

Tyler Museum of Art

Tyler Texas



Lower level
1. Shops
2. Gallery

Facilities Three galleries; sales area; library; studio; administrative areas. Total area 14,000 sq ft. Completed March 1971.

Cost $356,000. Contributions. Site on college campus.

Credits *Architect:* E. Davis Wilcox and Associates, Tyler
Structural Engineer: Demopulos and Ferguson, Shreveport, La.
Electrical and Mechanical Engineer: John J. Guth Associates, Shreveport
Museum Consultant: Mitchell A. Wilder, Ft. Worth, Tex.
Landscaping: Robert White, College Station, Tex.
Feasibility Study: Junior League of Tyler

Contact Director, Tyler Museum of Art, 1300 S. Mahon Avenue, Tyler, Tex. 75701

Huntington Galleries Addition

Huntington West Virginia

19

Facilities Six galleries; auditorium with 300 seats; library; 2 sculpture courts, and 3 studio workshops. Total area 28,000 sq ft. Completed October 1970.

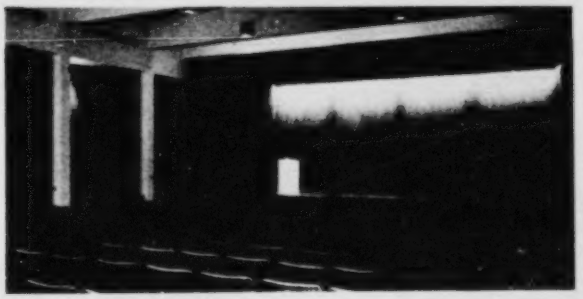
Cost $950,000. Philanthropy.

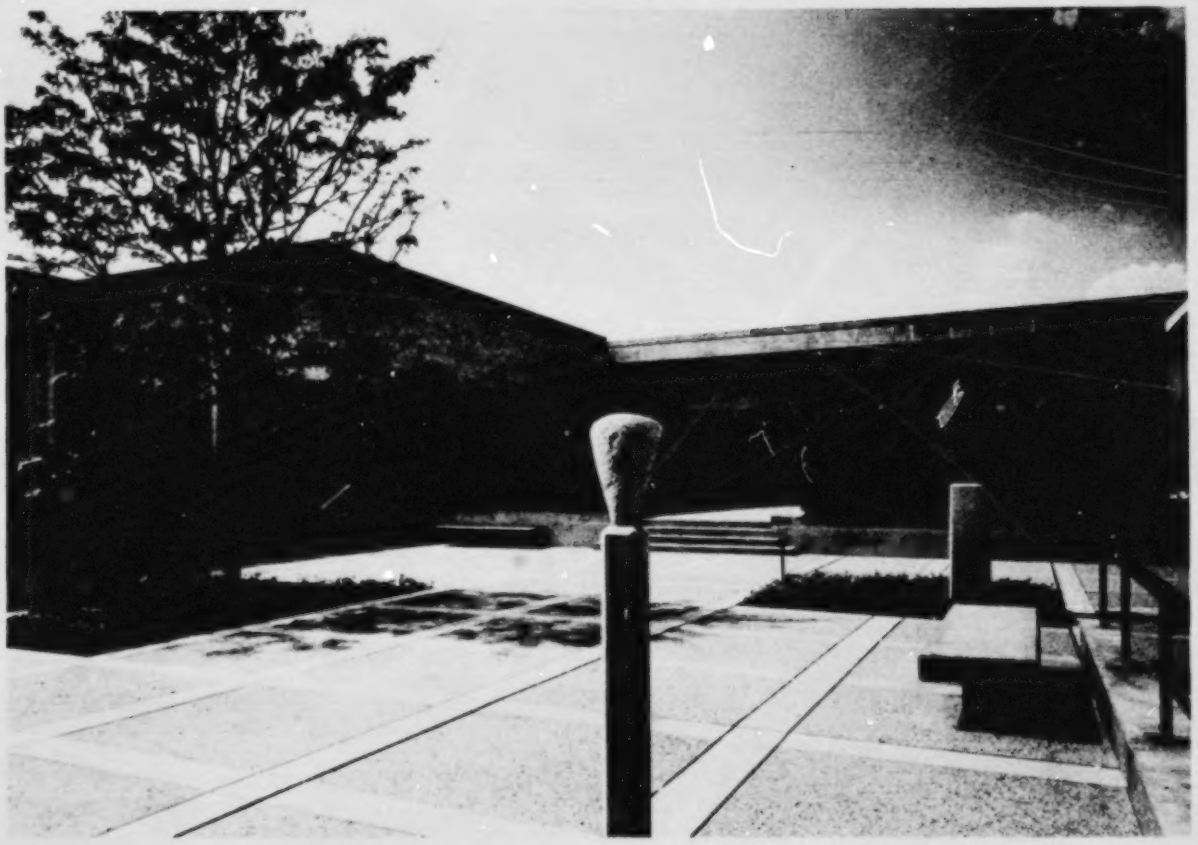
Credits *Architects:* The Architects Collaborative, Cambridge, Mass.; *Associate architect:* Walter S. Donat, Huntington
Structural Engineer: Souza and True, Cambridge
Electrical and Mechanical Engineer: Byers, Urban, Klug, and Pittenger, Cleveland, Ohio
Lighting: William Lam, Cambridge

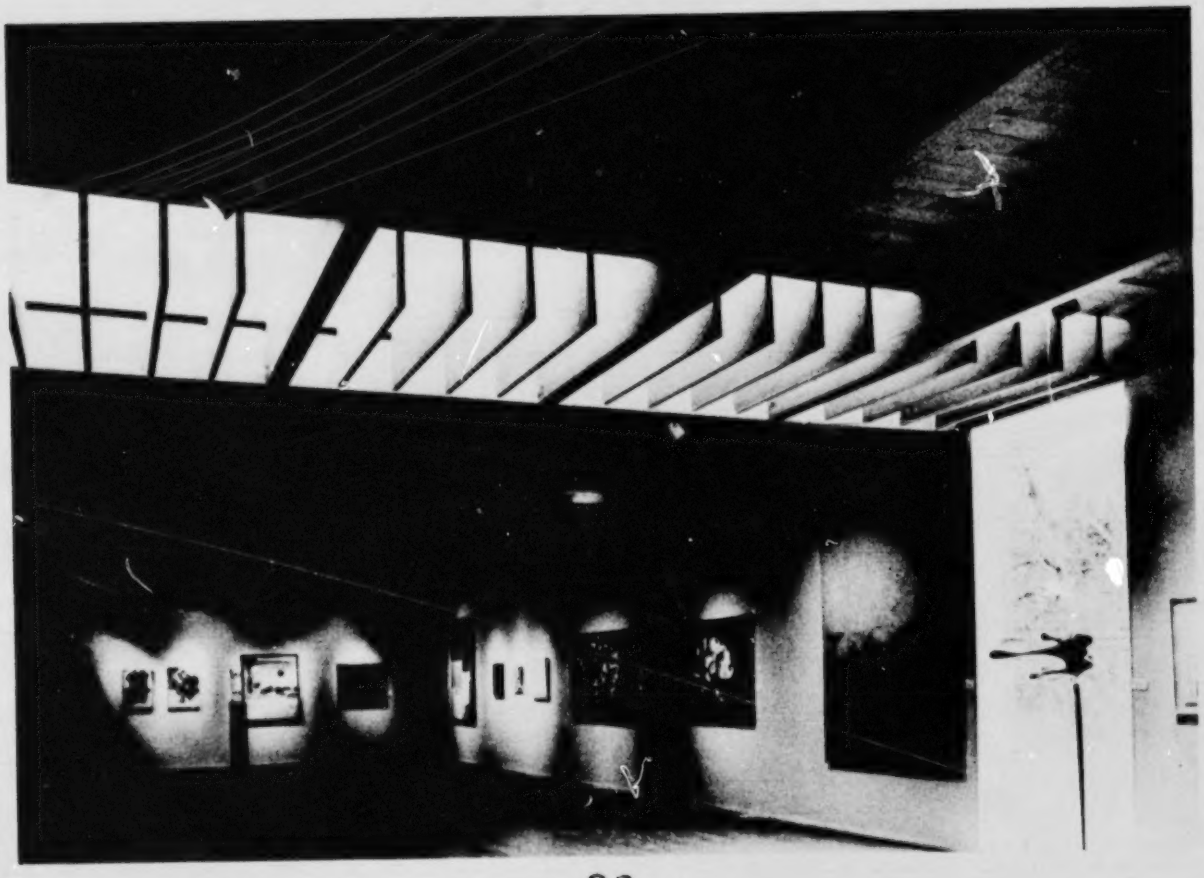
Contact Administrator, Huntington Galleries, 2033 McCoy Road, Huntington, W. Va. 25701

Main floor
1. Court
2. Gallery
3. Display area
4. Prints
5. Library
6. Workshop display
7. Workshops
8. Auditorium

0 10 20 50 feet



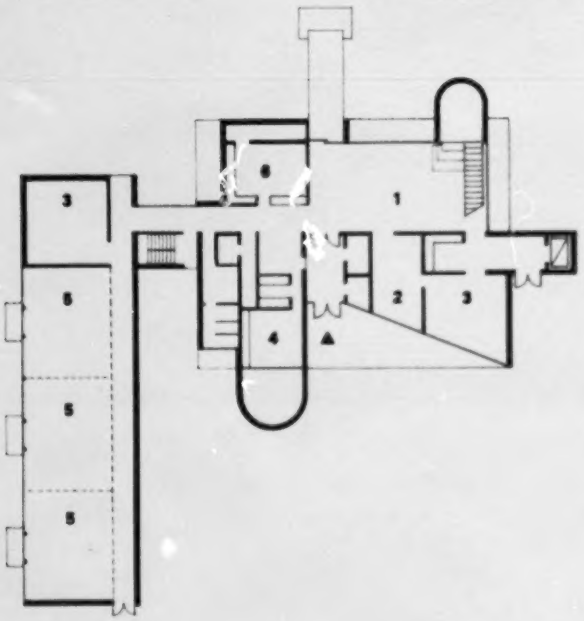




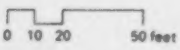
The Mansfield Art Center

Mansfield
Ohio

21



Ground level
1. Gallery
2. Library
3. Storage
4. Director
5. Classroom
6. Sales

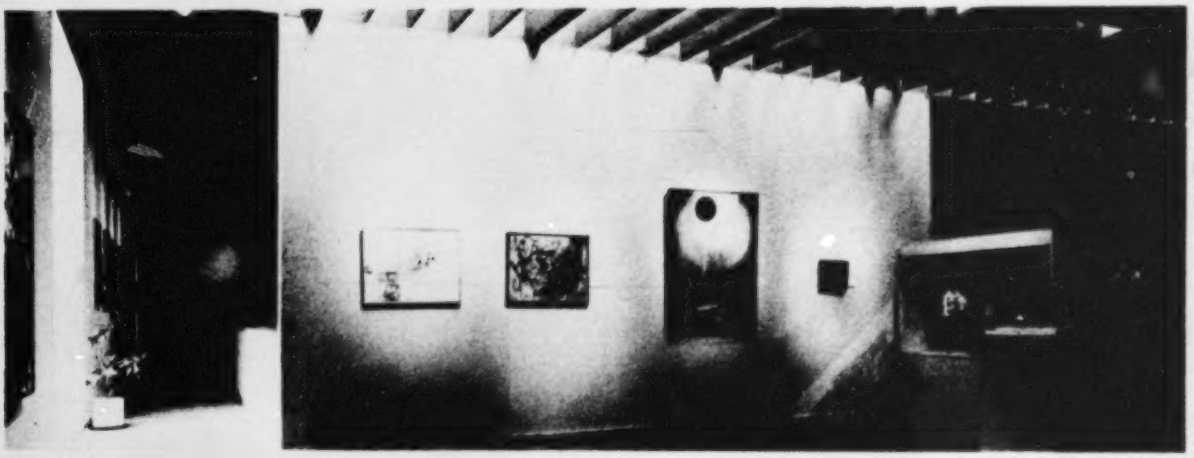


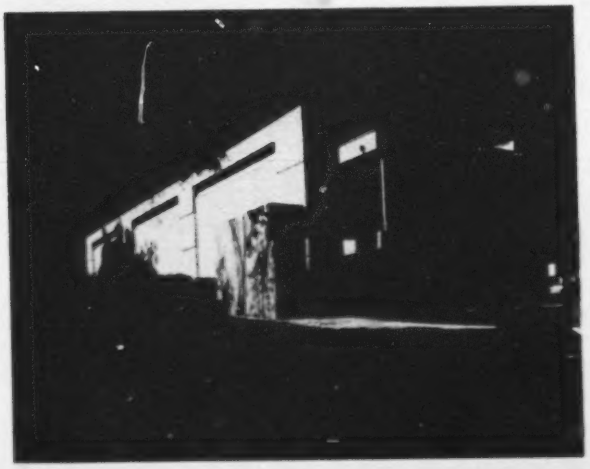
Facilities Large open exhibit area and gallery; sales and rental area; 3 classrooms (separated by flexible partitions); storage and kiln room; library; administrative areas. Total area 10,000 sq ft. Completed May 1971.

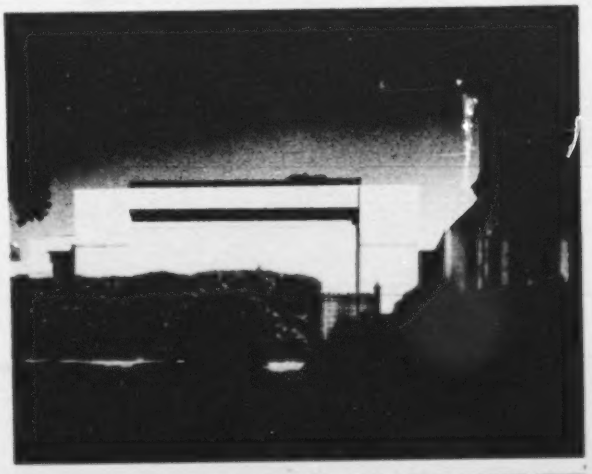
Cost $270,357 (including sitework). Private contributions. Land donated.

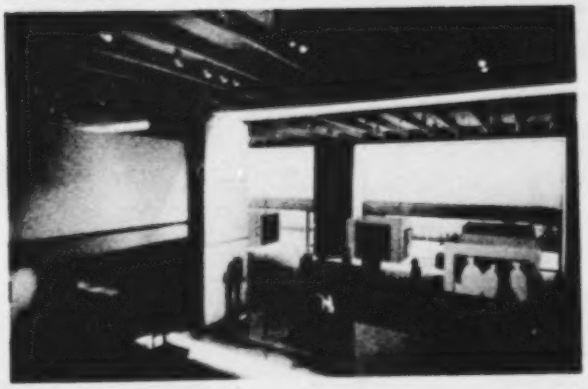
Credits *Architect:* Don M. Hisaka & Associates, Architects, Inc., Cleveland
Structural Engineer: R. M. Gensert & Associates Inc., Cleveland
Electrical Engineer: William B. Ferguson, Willowick, Ohio
Mechanical Engineer: George Evans & Associates, Inc., Cleveland

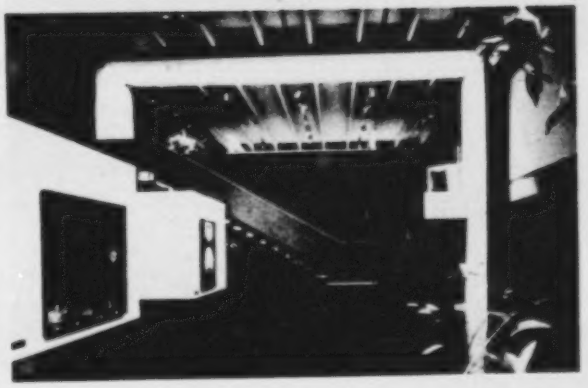
Contact Director, The Mansfield Art Center, 700 Marion Avenue, Mansfield, Ohio 44906

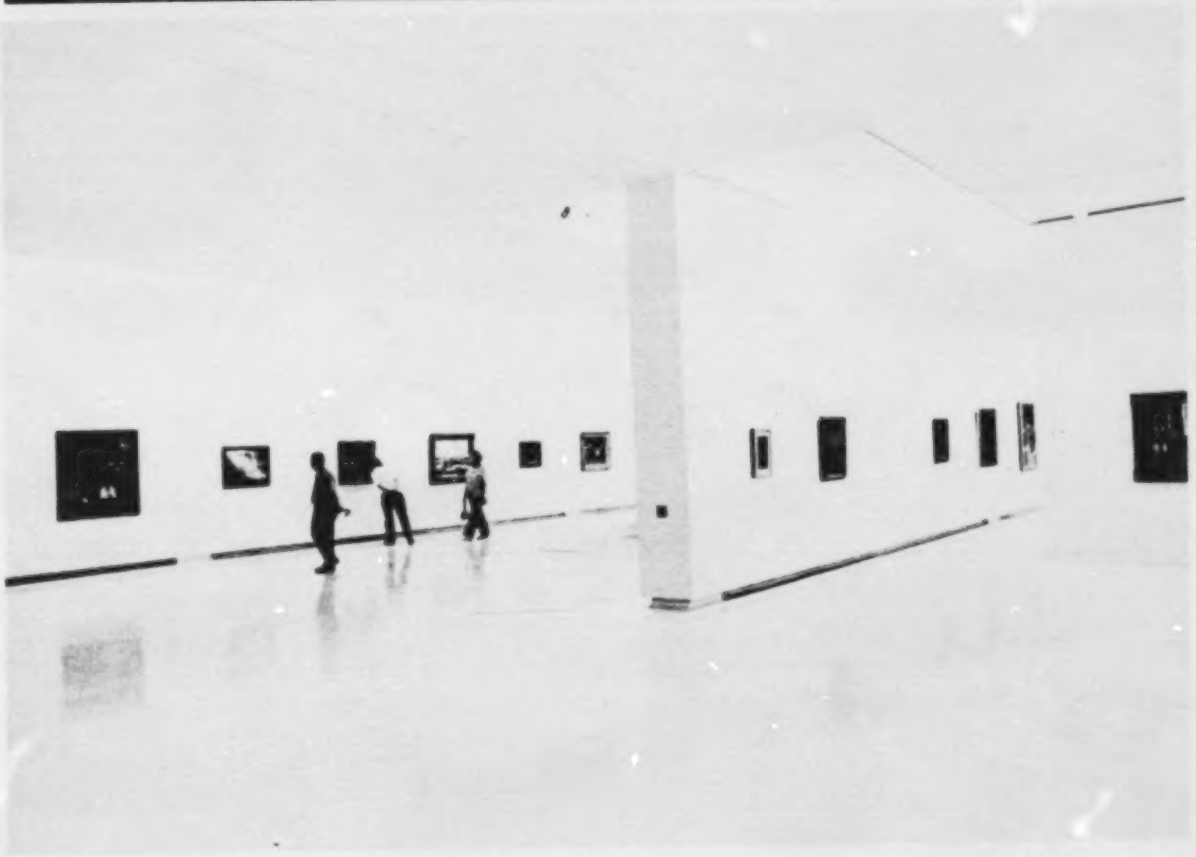






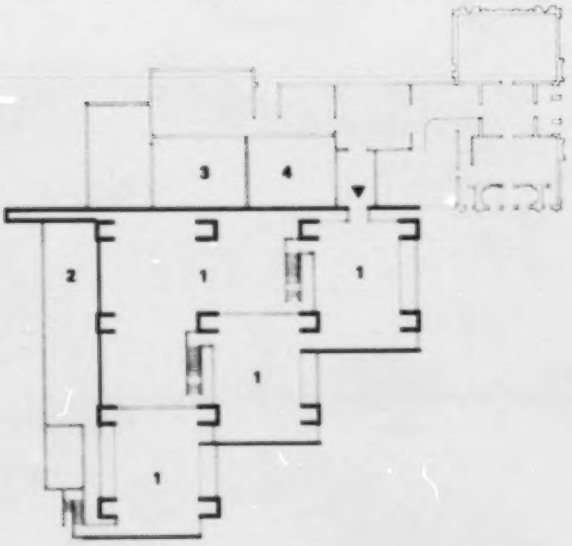






Brooks Memorial Art Gallery Addition

Memphis Tennessee



Main level
1. Exhibition
2. Sculpture court
3. Library
4. Auditorium

0 10 20 50 feet

Facilities Multi-level exhibition space including children's "Art Works" gallery. Total area 22,000 sq ft. Completed January 1973.

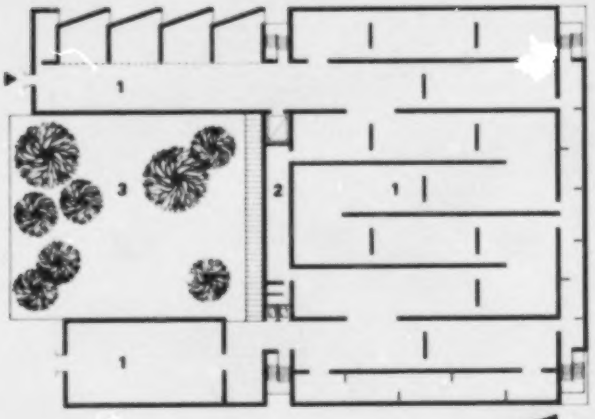
Cost $863,500 (including minor renovation of existing building). City funding.

Credits *Architect and Electrical Engineer:* Walk Jones and Francis Mah, Inc., Memphis
Structural Engineer: LeMessurier Associates, Inc., Cambridge, Mass.
Mechanical Engineer: Henry C. Donnelly, Memphis
Museum Consultant: Richard McLanathan, New York

Contact Director, Brooks Memorial Art Gallery, Overton Park, Memphis, Tenn. 38112

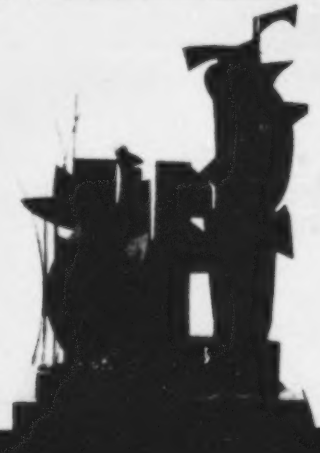
Sarah Scaife Gallery

Pittsburgh Pennsylvania



Second floor
1. Gallery
2. Prints
3. Courtyard

0 10 20 50 feet



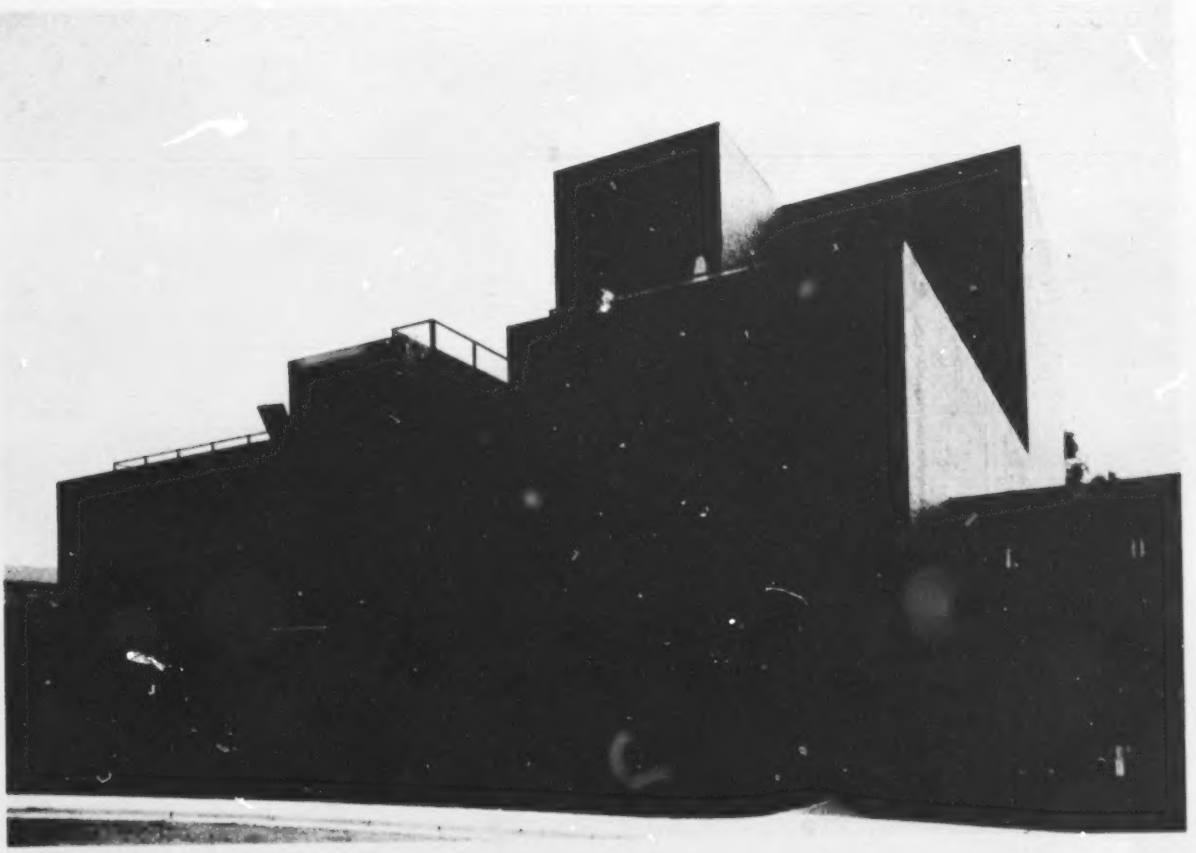
Facilities Exhibition areas; 200-seat lecture hall; cafeteria; sales shop, administrative offices, workshops, educational room; outdoor sculpture court. Total area 162,860 sq ft. Completed October 1974.

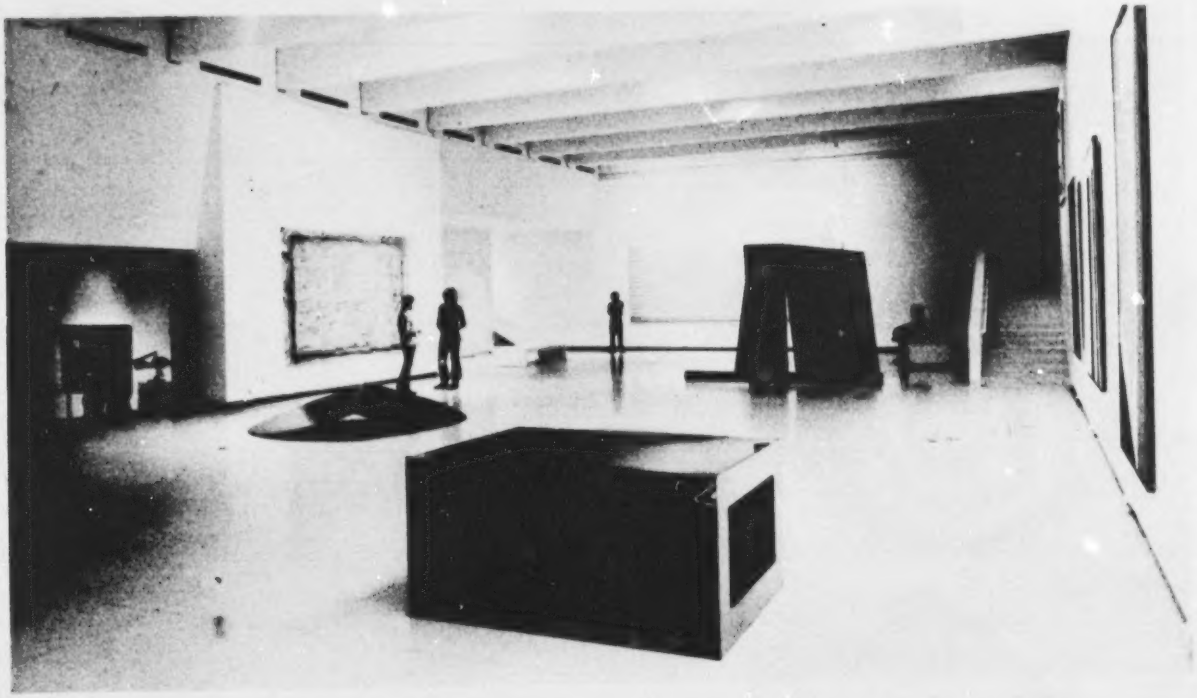
Cost $11,850,000 (includes sitework and landscaping, but no furnishings). Philanthropy and private donor.

Credits *Architect:* Edward Larrabee Barnes, Architect, FAIA, New York
Structural Engineer: Severud Associates, New York
Electrical and Mechanical Engineer: Joseph R. Loring & Associates, Inc., New York
Civil Engineer: Swindell-Dressler Co., Pittsburgh
Acoustical Consultant: Bolt Beranek and Newman Inc., Waltham, Mass.
Lighting: Donald L. Bliss, New York
Furnishings: Paul Planert Design Associates, Pittsburgh
Security: Joseph M. Chapman, Inc., Wilton, Conn.
Construction Manager: Turner Construction Co., Philadelphia
Landscaping: Dan M. Kiley & Partners, Charlotte, Vt.

Contact Division of Public Relations, Carnegie Institute, Pittsburgh, Pa. 15213

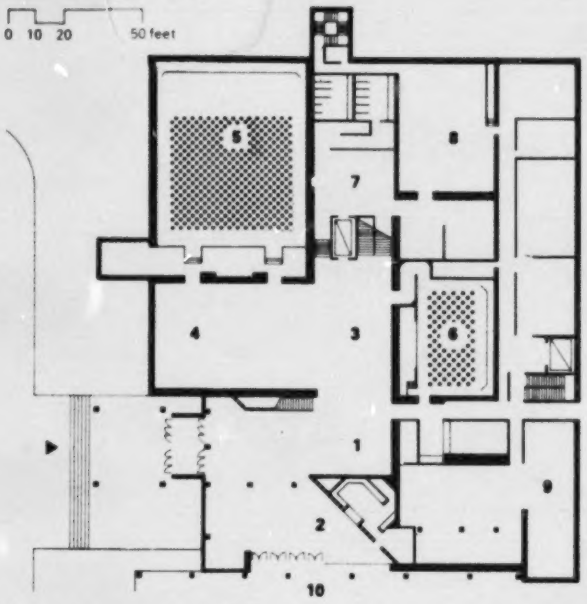
24



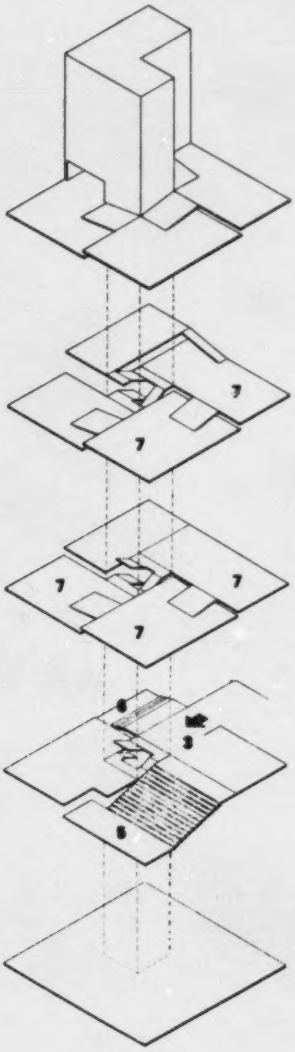


Walker Art Center

Minneapolis Minnesota



Ground floor
1. Concourse
2. Guthrie lobby
3. Art Center lobby
4. Book shop
5. Auditorium
6. Lecture/information room
7. Gallery
8. Education studio
9. Mechanical space
10. Guthrie Theater



Exploded drawing shows helical plan ascending to roof terrace

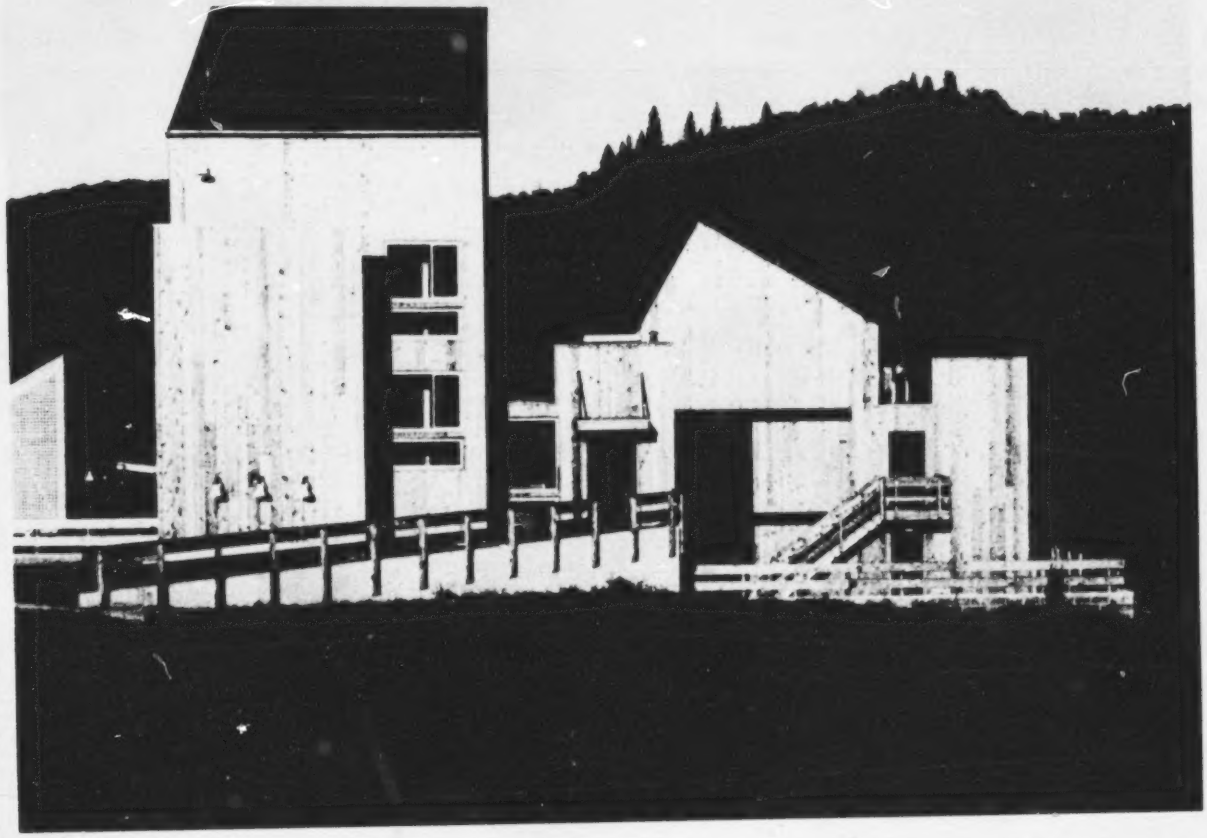
Facilities Eight galleries plus sculpture terraces on roof; auditorium with 350 seats; lecture room with 75 seats; bookshop; library; restaurant; education department; administrative, curatorial, workshop and storage areas. An entrance lobby connecting Walker Art Center to the Guthrie Theater and rehearsal, shop and administrative space for the theater was included in this project. Total area 117,000 sq ft. Completed May 1971.

Cost $4.5 million total. Philanthropy, corporate and individual contributions.

Credits *Architect:* Edward Larrabee Barnes, Architect, FAIA, New York
Structural Engineers: Paul Weidlinger, New York, Meyer Borgman & Johnson, Minneapolis
Electrical and Mechanical Engineer: Gausman and Moore, St. Paul
Acoustical Consultant: Ranger Farrell and Associates, Irvington, N.Y.
Lighting: Donald L. Bliss, New York
Cost Consultant: Donald Wolf P.E., Pleasantville, N.Y.

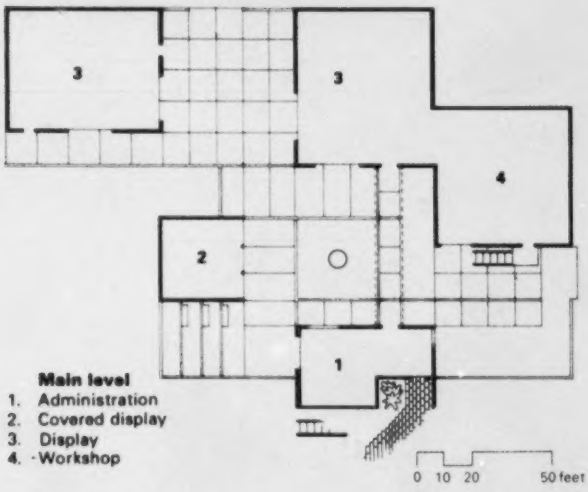
Contact Director, Walker Art Center, Vineland Place, Minneapolis, Minn. 55403

Two activities illustrated in one of the center's subscription promotions.



Douglas County Museum

Roseburg
Oregon



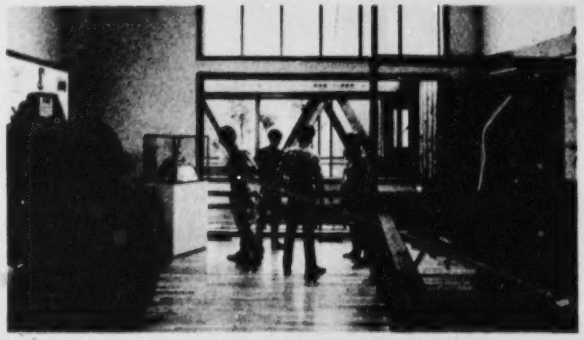
Main level
1. Administration
2. Covered display
3. Display
4. Workshop

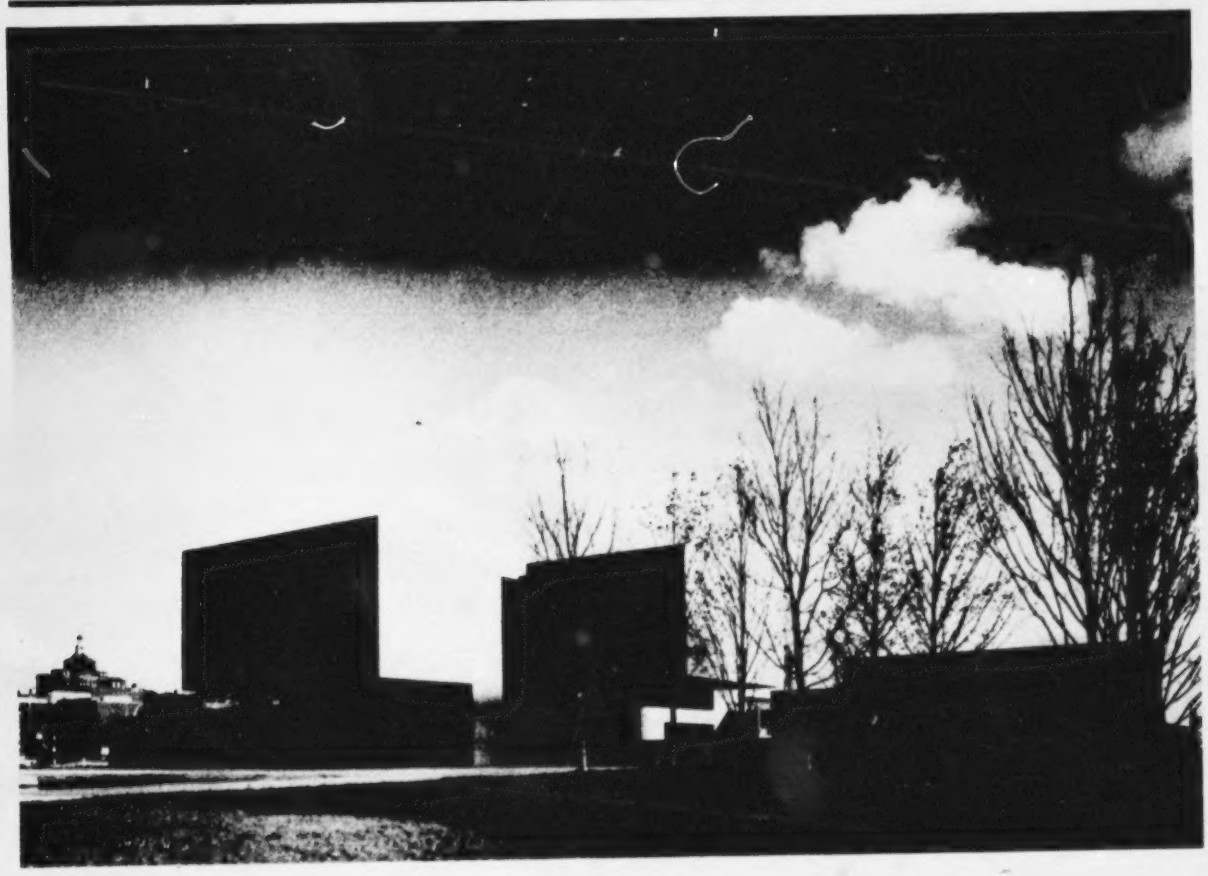
Facilities Four-building history museum with provision for expansion. Exhibition areas; small meeting room; library; workshop/darkroom; administrative areas. Total area 9,000 sq ft. Completed August 1969, wing added 1972.

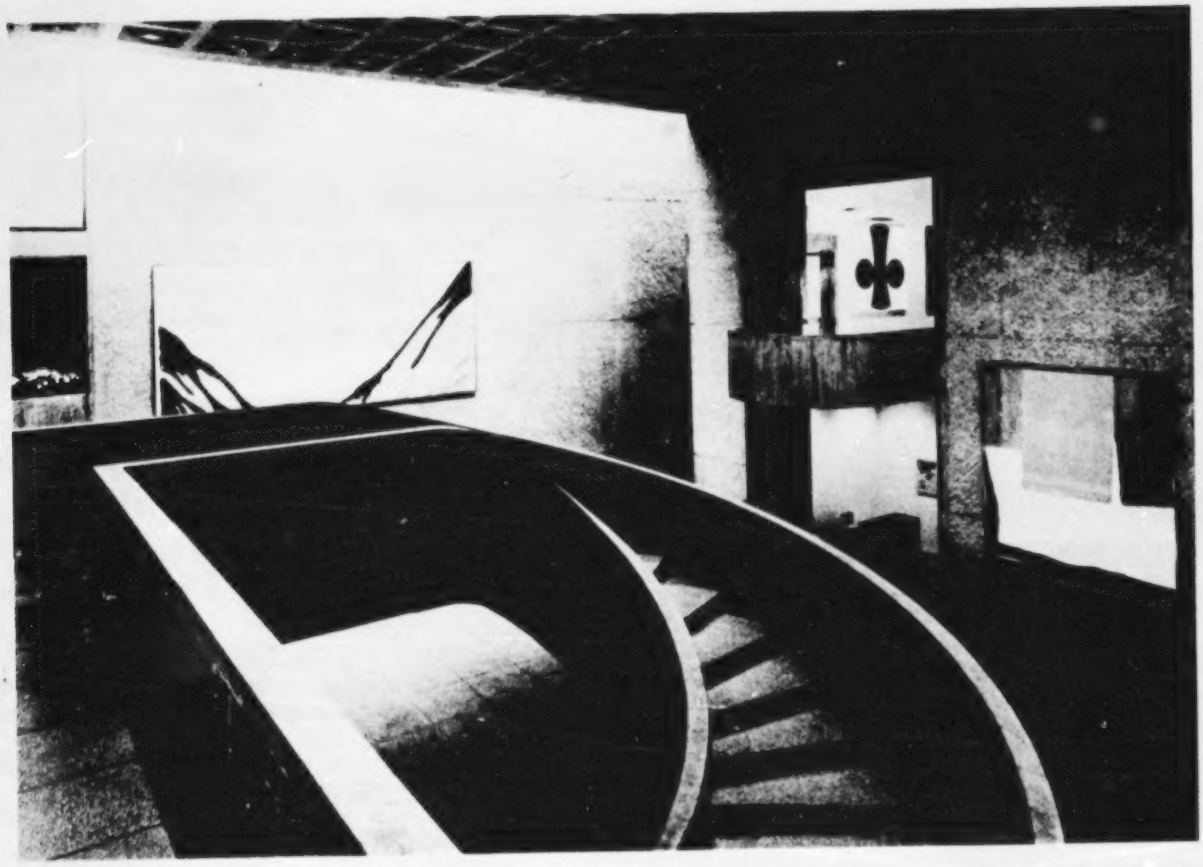
Cost $178,000 (including landscaping; no furnishings). Public funds.

Credits *Architect:* Backen, Arrigoni & Ross, San Francisco
Structural Engineer: Otto Avvakunouits, San Francisco
Electrical Engineer: Mazzetti & Parish, San Francisco
Mechanical Engineer: Charles & Braun, San Francisco
Landscaping: Richard Berridge Associates, San Francisco

Contact Director, Douglas County Museum, P.O. Box 1550, Roseburg, Oreg. 97470

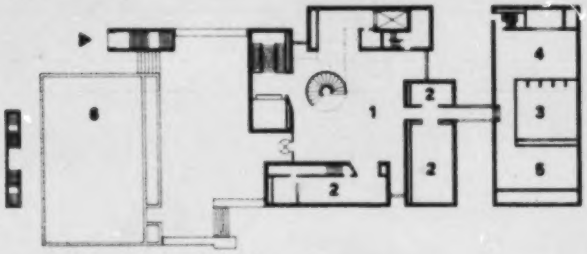






Everson Museum of Art

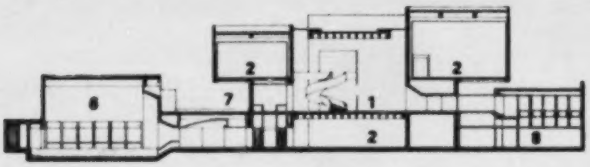
Syracuse New York



Main level

1. Sculpture court
2. Gallery
3. Court
4. Luncheon gallery
5. Sales gallery
6. Auditorium
7. Entrance
8. Offices

0 10 20 50 feet



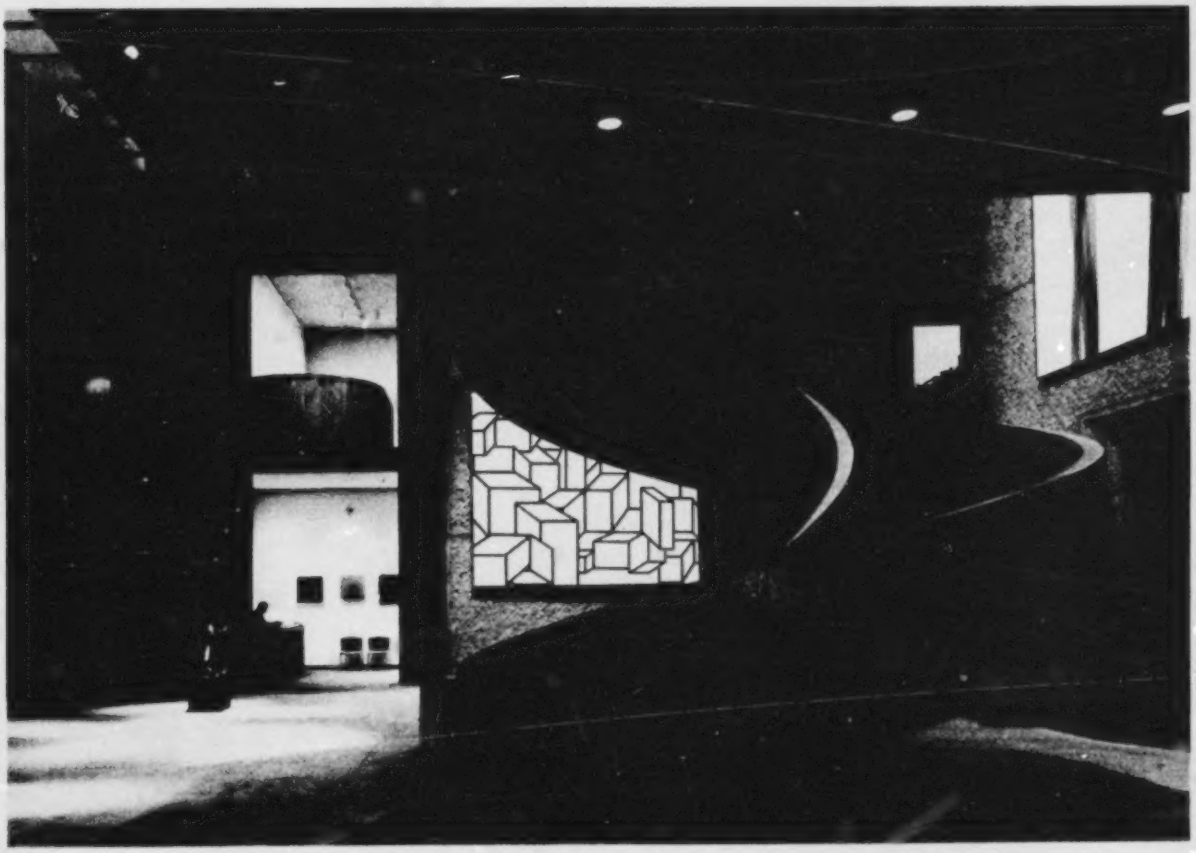
Section

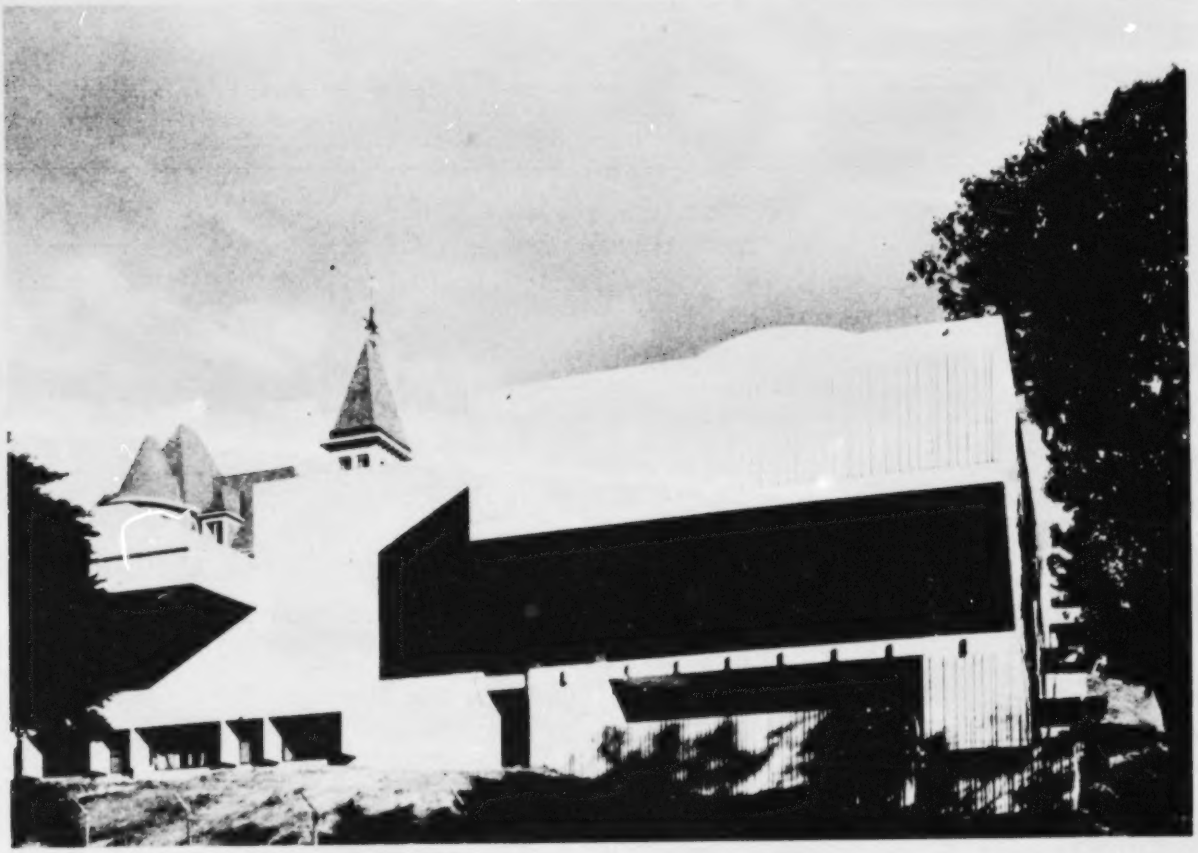
Facilities Five galleries and sculpture court; auditorium with 320 seats; library; administrative offices; classrooms; lunch and sales areas; storage and work space. Adjacent underground parking with entrance to museum built by city to serve the museum and future buildings. Total area 60,000 sq ft. Completed October 1968.

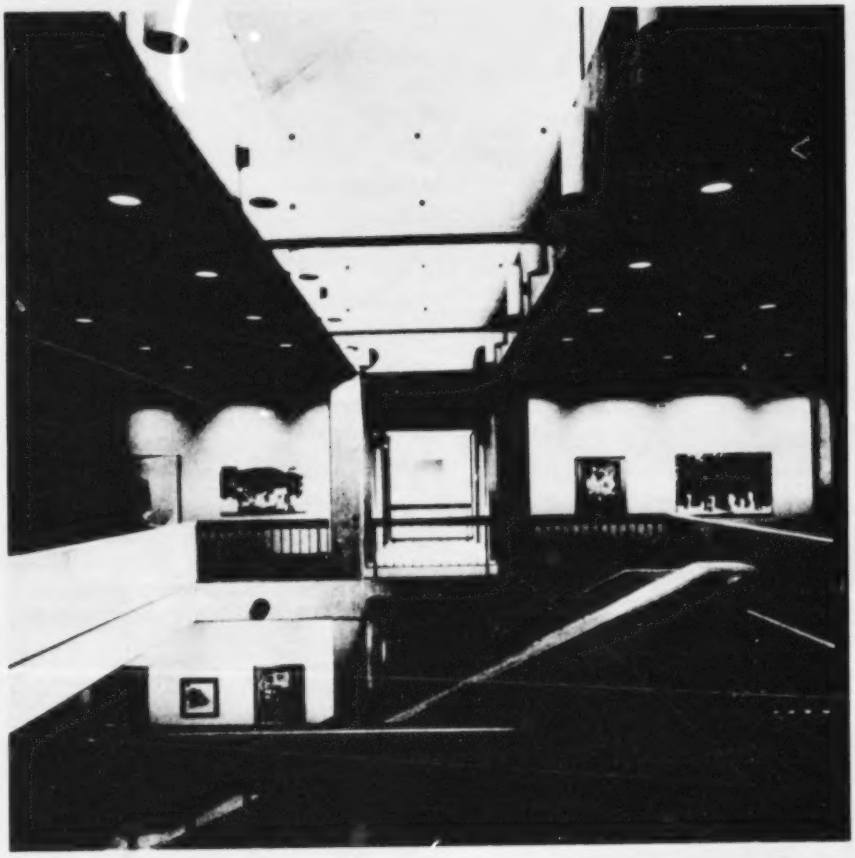
Cost $3 million (includes built-in furnishings and auditorium seats). Donor plus fundraising.

Credits *Architect:* I. M. Pei & Partners, New York
Associate Architect: Pederson, Hueber, Hares & Glavin, Syracuse
Structural Engineer: R. R. Nicolet & Associates, Montreal
Electrical and Mechanical Engineer: Robson & Woese Inc., Syracuse
Acoustical Consultant: Bolt Beranek and Newman Inc., Waltham, Mass.
Lighting: Edison Price Inc., New York

Contact Director, Everson Museum of Art, 401 Harrison Street, Syracuse, N.Y. 13202

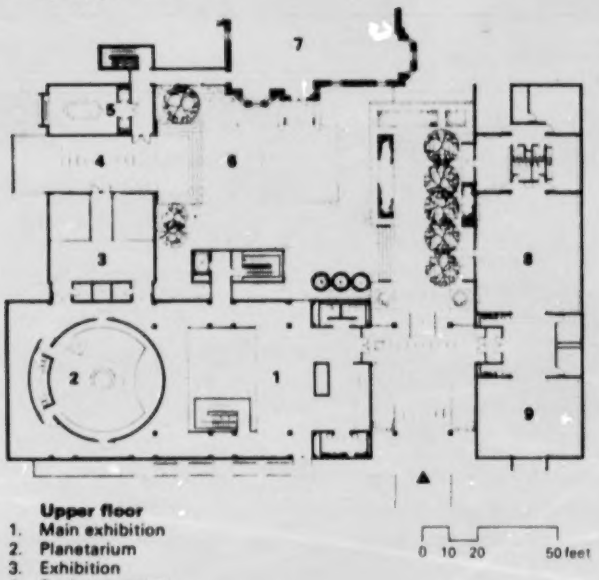




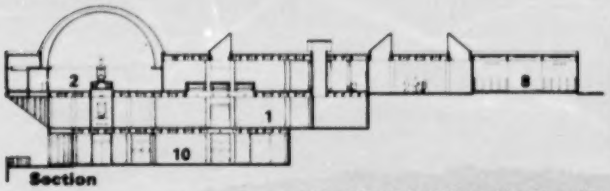


The Hudson River Museum

Yonkers
New York



Upper floor
1. Main exhibition
2. Planetarium
3. Exhibition
4. Sculpture court
5. Members' room
6. Central court
7. Existing building
8. Library
9. Children's library
10. Multipurpose



Section

Facilities Major addition added 5 exhibition spaces; planetarium with 140 seats; sales area, multipurpose room to accommodate 200; lunch area; 3 teaching studios; service areas. A separate wing houses a branch public library which includes the museum collection. Total area 40,000 sq ft. Completed September 1969.

Cost $1.6 million for museum addition and library (not including sitework and planetarium). Municipal funding. Planetarium instrument from philanthropy.

Credits *Architect:* SMS Architects, New Canaan, Conn.
Structural Engineer: Wayman Wing, New York
Electrical Engineer: Gustave Weiser, Eastchester, N.Y.
Mechanical Engineer: Abrams, Moses & Solomon, Eastchester
Lighting: Jack Kilpatrick, Orange, N.J.

Contact Director, The Hudson River Museum, 511 Warburton Avenue, Yonkers, N.Y. 10701

THE NEW YORK TIMES, FRIDAY, MAY 26, 1972

Unusual Hudson River Museum Cited

By GEORGE GOODMAN JR.

The Hudson River Museum of Yonkers, cited yesterday with an award by the New York State Council on the Arts, is considered one of the nation's most unusual cultural facilities.

Housed in two buildings—one a Victorian mansion now in the process of restoration, the other a low-lying structure completed in 1968—the museum combines the functions of a learning center offering a vast program of activities involving community participation along with more traditional uses of the museum as a place for exhibitions.

"We see our purpose as representing the broadest possible cross-section of ages, ideas, educational backgrounds and ranges of interest," said Donald M. Halley, Jr., the museum's 38-year-old director.

Mr. Halley, along with Frederick J. Stock, president of the board of trustees, and Sutherland McColley, research curator and registrar, was present at yesterday's presentation ceremony when Governor Rockefeller presented the award.

"Development of an outstanding facility and program"—the citation accompanying the award—did not detail, however, the museum's activities, which range from offering courses in creative expression, painting, pottery and dance to use of its conference rooms and auditoriums for concerts and lectures.

Programs such as these, Mr. McColley explained during a tour of the museum, are conducted in the modern facility designed by Sherwood Mills and Smith Partnership of Stamford, Conn., built by the City of Yonkers at a cost of $1.6-million.

Praised by critics of architecture for its esthetic virtues—virtues that complement the old mansion built by John Bond Trevor before the turn of the century—the museum overlooks the Hudson River and the Palisades.

There are two stories below the first-floor entrance to the new building where lavish use of window space in the exhibit gallery enables panoramic views and, one floor below, studios for activities such as concerts and classroom instruction in the arts.

A library adjacent to the museum is independently operated, Mr. McColley said, although its collection of volumes—some 25,000—offers special selections in art history.

"Because community involvement in our programs requires more than merely giving the public access," Mr. McColley said, "the museum's programs are often discussed by staff members who visit schools and groups before their visits to the museum."

Dispels Alienation

In Yonkers, where a 250,000 population includes low income and minority people, Mr. McColley said, such programs dispel the alienation and discomfort of the less privileged who, as a result of such orientation sessions, come to the museum on their own.

"It's not unusual," he said, "to see pre-teens walking into the facility on their own."

Nine departments, separately staffed, participate in suggesting and organizing exhibits and programs in categories divided into science, education, art, history and a newly instituted program that teaches concepts involved in ecology considerations, called the environmental arts and science program.

Exhibits, such as the current one entitled "20th-Century Sculpture in Westchester From Private Collections," usually offer special features to inspire public interest, such as a Nelson Howe Participation Project.

Media Are Simulated

On a panel exhibited near the works by Jacques Lipschitz, Henry Moore, Pablo Picasso, Leonard Baskin and John Chamberlain—among others—there are materials that simulate the media in which the artists have plied their craft.

"This," said Krista Finther, an interne in the museum's education program, (one of several in other departments) "counters the prohibition against touching the actual work"—a prohibition that adds to the intimidating aura community people sometimes experience inside a museum. To humanize exhibits such as a recent show in the art of the American Indian, craftsmen hired by the museum sometimes work—or pretend to—in the exhibit hall. In the Indian Show on culture in the Navajo and Pueblo tribes, a Navajo sand painter worked alongside his wife, who wove baskets.

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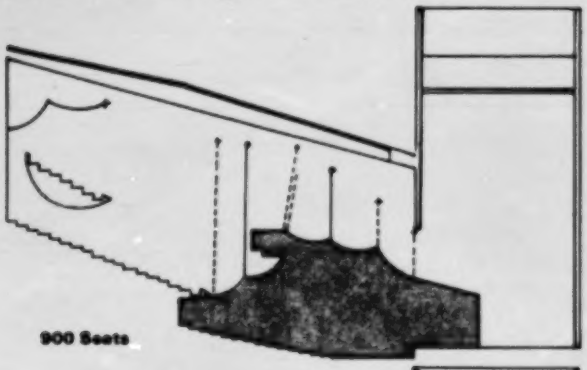
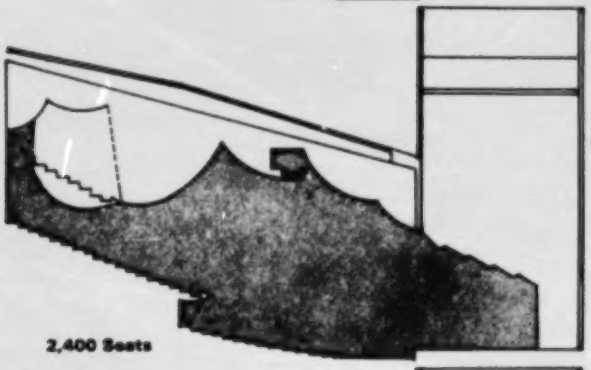
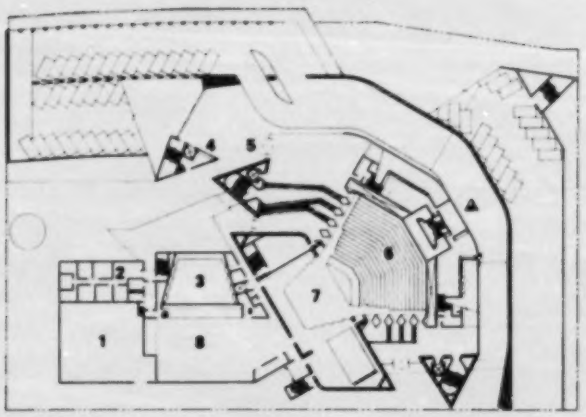
Edwin J. Thomas Performing Arts Hall

Akron
Ohio







Motor vehicle entry & orchestra level

1. Wood shop
2. Dressing
3. Rehearsal
4. Ticket pick-up
5. Auto drop-off
6. Orchestra seating
7. Stage
8. Paint shop

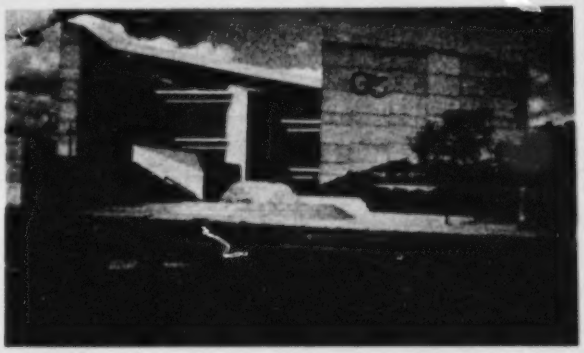
0 20 50 100 feet

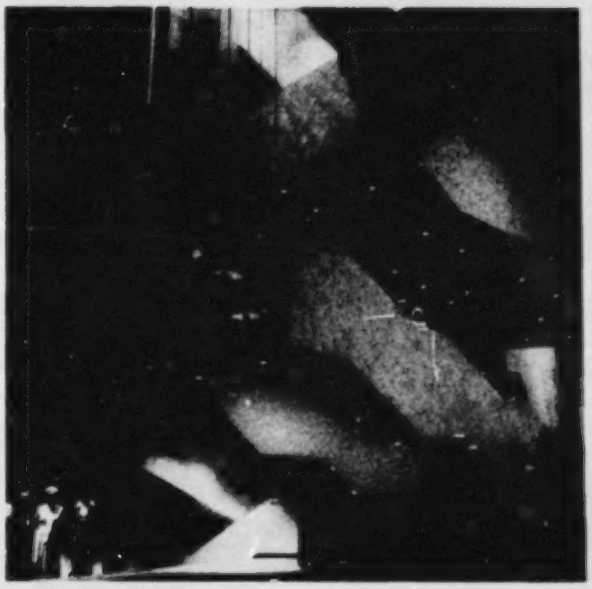
Facilities Concert hall with operable ceiling permitting capacities of 600, 2,400 or 3,000 persons. As volume is changed, acoustics can be tuned. Total area 282,500 sq ft. Completed October 1973.

Cost $13,840,000. Federal and municipal funding plus public contributions.

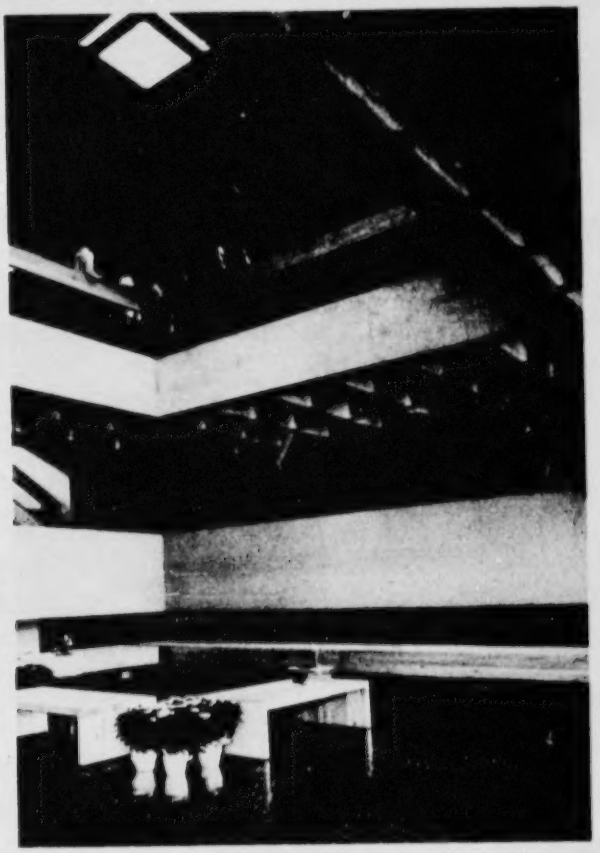
Credits *Architects:* Caudill Rowlett Scott, Houston; Dalton, van Dijk, Johnson & Partners, Cleveland
Structural Engineer: R. M. Gensert & Associates Inc., Cleveland
Electrical Engineer: Kucheman & Varvaro, Akron
Mechanical Engineer: Scheeser & Buckley, Inc., Akron
Acoustical Consultant: Vern O. Knudsen (deceased), Los Angeles
Theater Design: George C. Izenour, New Haven, Conn.
Graphics: Architectural Graphics, Inc., Wilton, Conn.

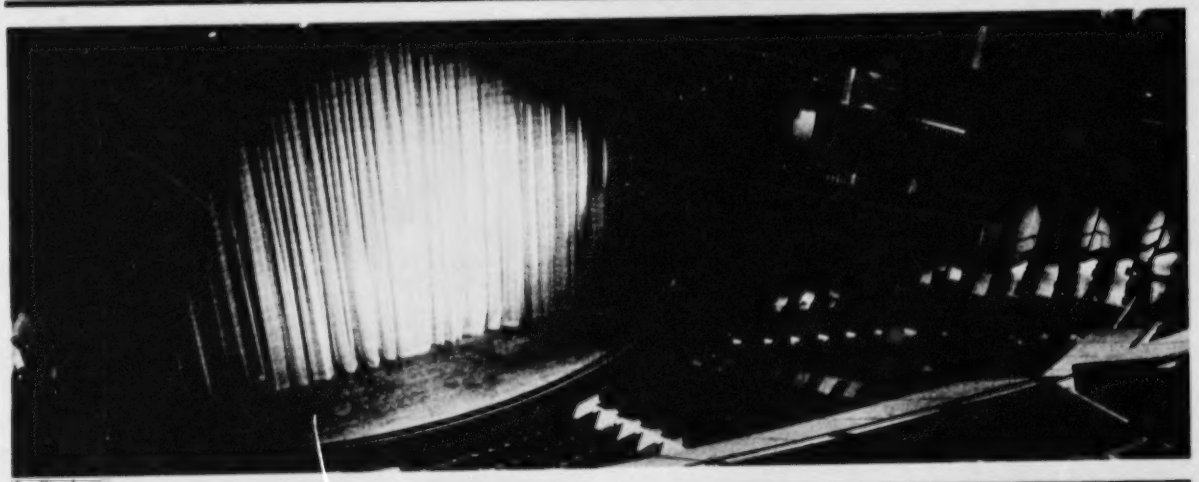
Contact Director, Edwin J. Thomas Performing Arts Hall, The University of Akron, Akron, Ohio 44325



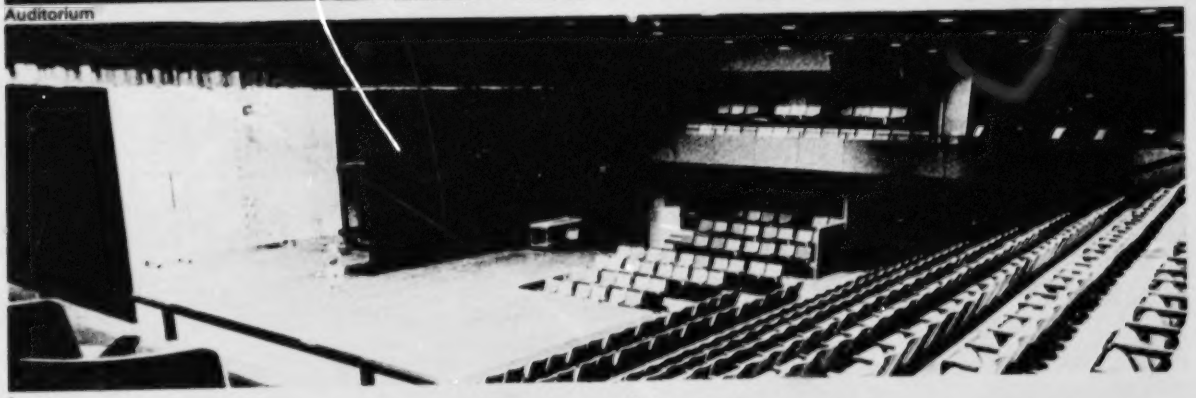


Counterweights for moveable ceiling panels hang like giant chimes in the lobby.





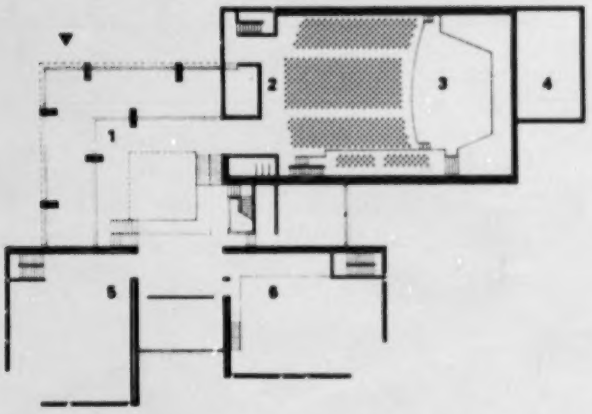
Auditorium



Arena

Amherst College Music Building

Amherst
Massachusetts



First floor
1. Lobby
2. Recital hall
3. Stage
4. Mechanical
5. Upper vocal
6. Upper instrumental

0 10 20 50 feet

Facilities Buckley Recital Hall with 500 seats; vocal and instrumental rehearsal rooms, library; listening and practice rooms; lobby used as informal performing space. Stage in recital hall large enough for orchestras or can accommodate 180 additional seats for solo performances. Rear walkway above stage used for choral performers or additional audience seating. Total area 46,000 sq ft. Completed 1968.

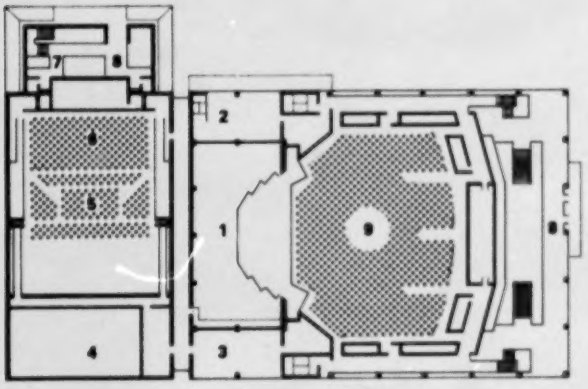
Cost $1.7 million. Fundraising drive.

Credits *Architect:* Benjamin Thompson & Associates, Inc., Cambridge
Structural Engineer: LeMessurier Associates, Inc., Cambridge
Electrical and Mechanical Engineer: Francis Associates, Cambridge
Acoustical Consultant: Bolt Beranek and Newman Inc., Waltham, Mass.
Landscaping: Carol R. Johnson, Cambridge

Contact Office of the Secretary, Amherst College, Amherst, Mass. 01002

Zellerbach Hall

Berkeley
California



Balcony level
1. Music shell
2. Rehearsal
3. Costume
4. Workshop
5. Arena
6. Theater
7. Mezzanine
8. Lobby
9. Auditorium

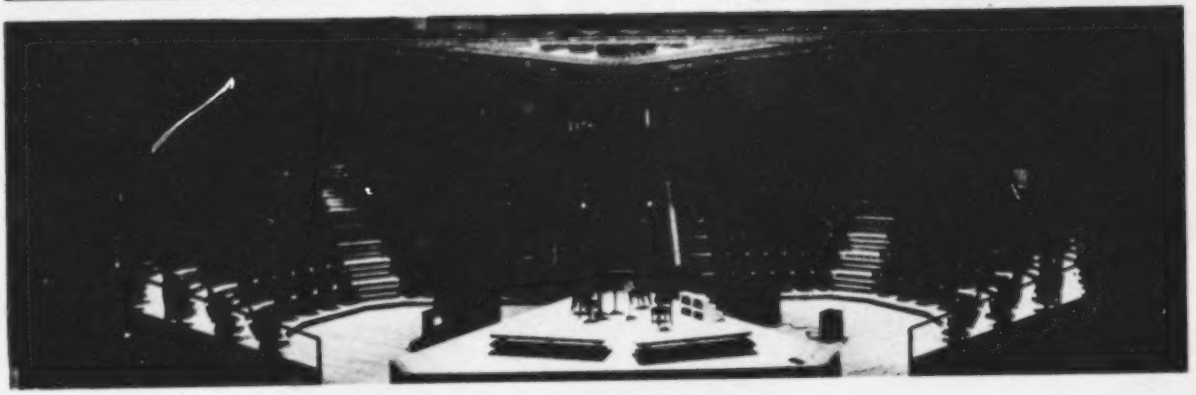
0 10 20 50 feet

Facilities Auditorium with 2,006 seats; multiform theater with 500 seats. Area for future expansion under lobby and auditorium. Total area 158,000 sq ft. Completed 1969.

Cost $7 million total. Philanthropy and other non-state funds.

Credits *Architects:* Vernon DeMars, FAIA, and Donald Hardison, FAIA-joint venture of the firms of DeMars & Wells, Berkeley, and Hardison & Komatsu, San Francisco
Structural Engineer: Stefan J. Medwadowski, San Francisco
Electrical and Mechanical Engineer: Keller and Gannon, San Francisco
Acoustical Consultant: V. O. Knudsen (deceased), and W. W. Soroka, Los Angeles
Lighting and Rigging: Paul Landry, Palo Alto
Sightlines, Seating, Audience Form: Benjamin Schlanger (deceased), New York
Interior Design: Maurice Sands, San Francisco
Landscaping: Lawrence Halprin & Associates, San Francisco

Contact Director, Zellerbach Hall, University of California, Berkeley, Calif. 94720



Anita Tuvin Schlechter Auditorium

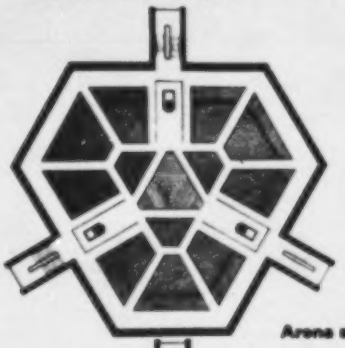
Carlisle
Pennsylvania

Facilities Divisible multipurpose auditorium to seat 1,000 maximum. Total area 38,000 sq ft. Completed May 1971.

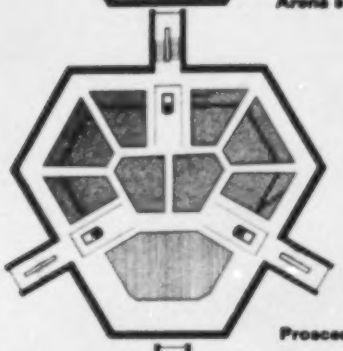
Cost $2.2 million. Private donor and college funding.

Credits *Architect:* The Architects Collaborative, Cambridge, Mass.
Structural Engineer: LeMessurier Associates, Inc., Cambridge
Electrical and Mechanical Engineer: Francis Associates, Cambridge
Acoustical Consultant: Bolt Beranek and Newman Inc., Waltham, Mass.
Lighting: Cosentini & Company, Cambridge
Theater Consultant: Bolt Beranek and Newman Inc., New York

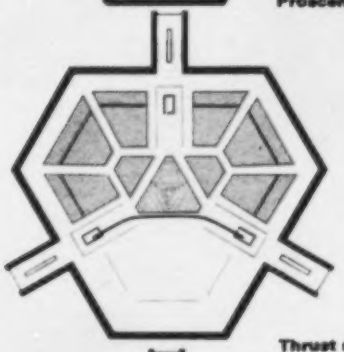
Contact Director of Publications, Dickinson College, Carlisle, Pa. 17013



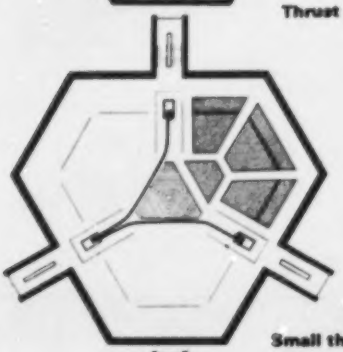
Arena stage



Proscenium stage



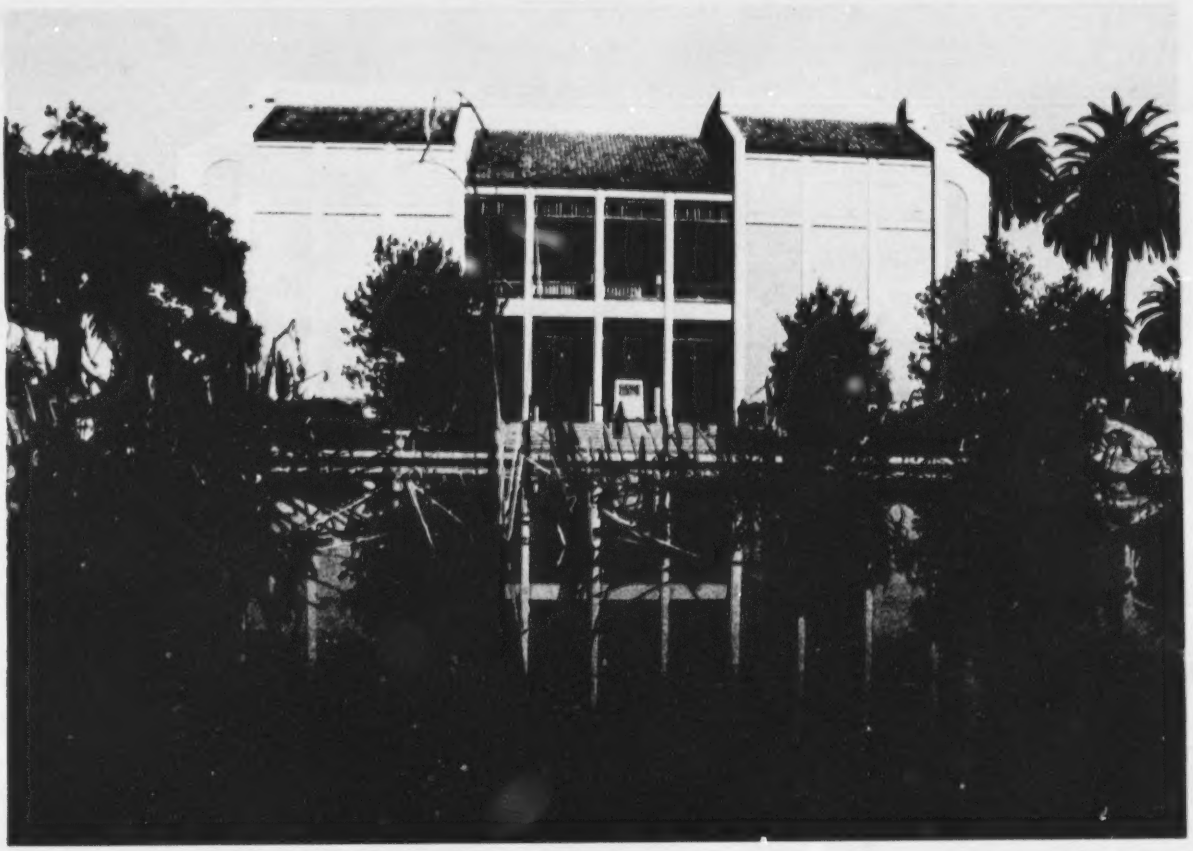
Thrust stage

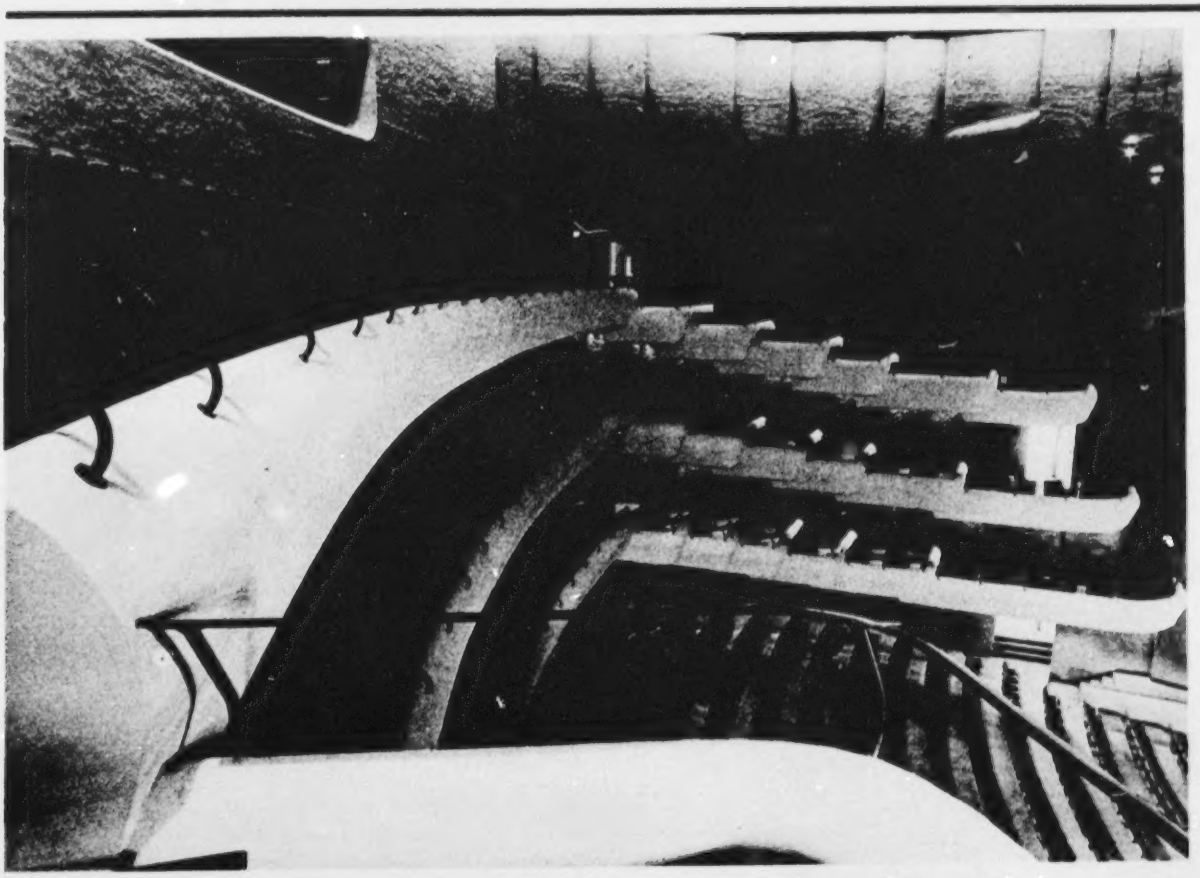


Small theater

Choral rehearsal & lecture rooms

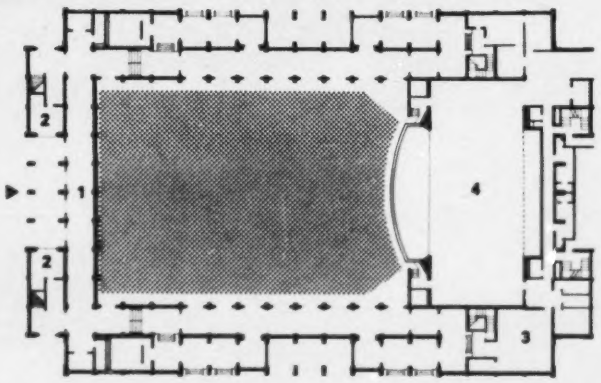
38





Calvin C. Flint Center for the Performing Arts

Cupertino
California



Orchestra floor
1. Foyer
2. Box office
3. Green Room
4. Stage

0 10 20 50 feet

Facilities Auditorium with 2,571 seats. Total area 86,500 sq ft. Completed 1971.

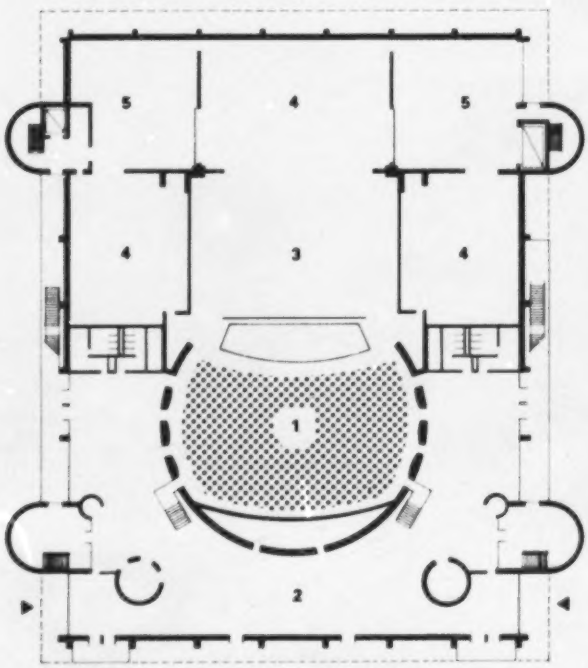
Cost $4 million. State and municipal funding.

Credits *Architects:* Ernest J. Kump Associates, Palo Alto, Calif.; Gwathmey Sellier & Crosby, San Francisco; Architectural Associates—a joint venture.
Structural Engineer: Earl and Wright, San Francisco
Electrical Engineer: Smith and Garthorne, San Francisco
Mechanical Engineer: G. M. and T. R. Simonson, San Francisco
Acoustical and AV Equipment: Bolt Beranek and Newman Inc., San Francisco
Theater Consultant: Herold A. Buettner, Cupertino
Landscaping: Royston, Hanamoto, Beck & Abey, Mill Valley, Calif.

Contact Director of Community Services, Foothill-De Anza Community College District, 12345 El Monte Road, Los Altos, Calif. 94022

Musical Arts Center

Bloomington
Indiana



First floor
1. Auditorium
2. Lobby & exhibition hall
3. Lab stage
4. Rehearsal
5. Storage

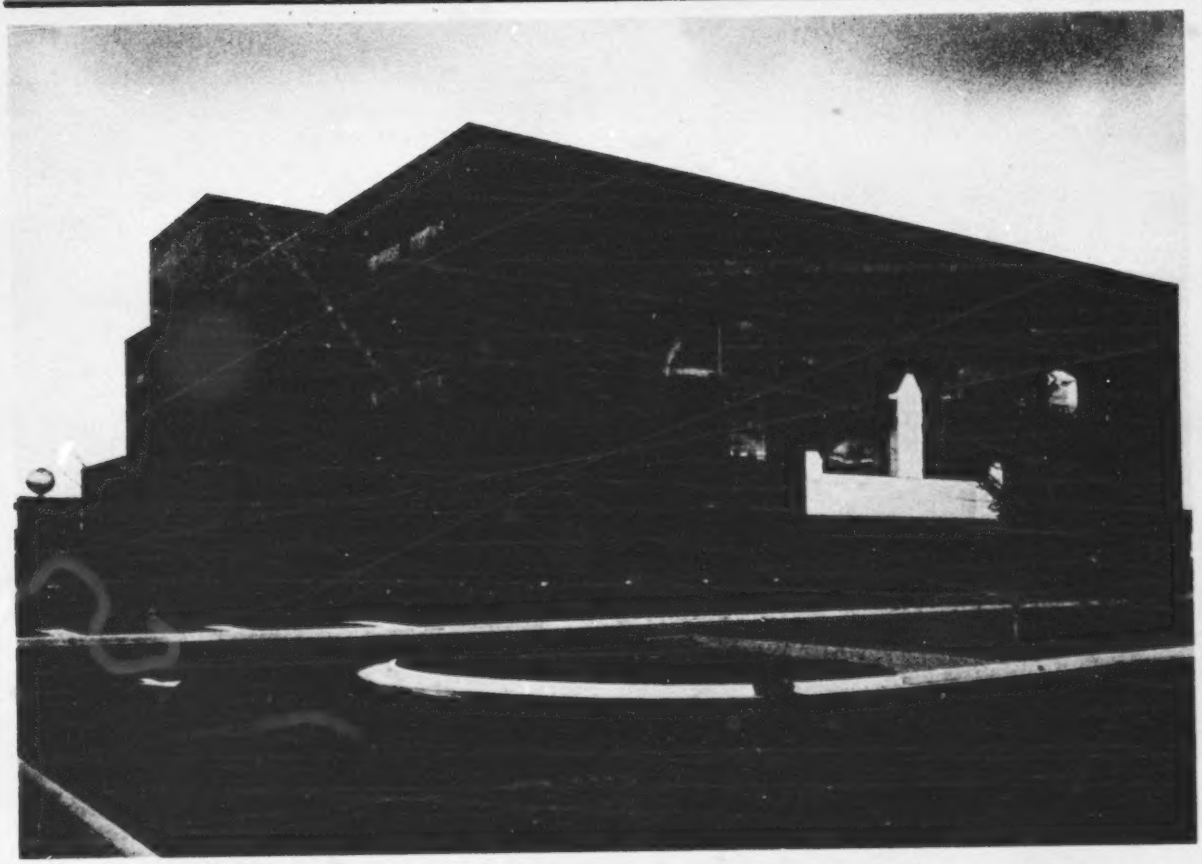
0 10 20 50 feet

Facilities Houses university School of Music. Main auditorium with 1,460 seats and 4 supporting stages; multipurpose hall with 200 seats; 2 rehearsal/classrooms, 3 ballet studios/classrooms; electronic music laboratory and studio; 10 practice/dressing rooms; 4 scenic shops; teaching facilities. Total area 192,000 sq ft. Completed December 1971.

Cost $11.2 million total. University endowment, gifts and federal funding.

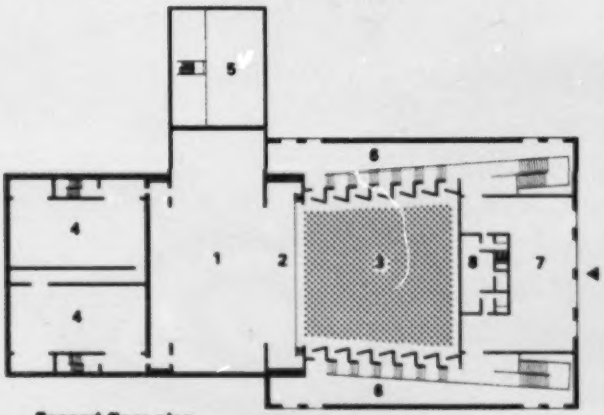
Credits *Architect:* Woollen Associates, Indianapolis
Structural Engineer: Fink, Roberts and Petri, Indianapolis
Electrical and Mechanical Engineer: J. M. Rotz Engineering Co., Inc., Indianapolis
Acoustical Consultant: Bolt Beranek and Newman Inc., Waltham, Mass.
Public Lighting: William Lam, Cambridge
Stage Lighting: Jean Rosenthal & Associates, Orange, N.J.
Sightlines and General Layout: Benjamin Schlanger (deceased), New York
Stage Equipment: Olaf Sööt, New York
Landscaping: Fritz Loonsten, Indianapolis

Contact Manager, Musical Arts Center, Indiana University, Bloomington, Ind. 47401



Community Center for the Performing Arts

Fort Wayne
Indiana



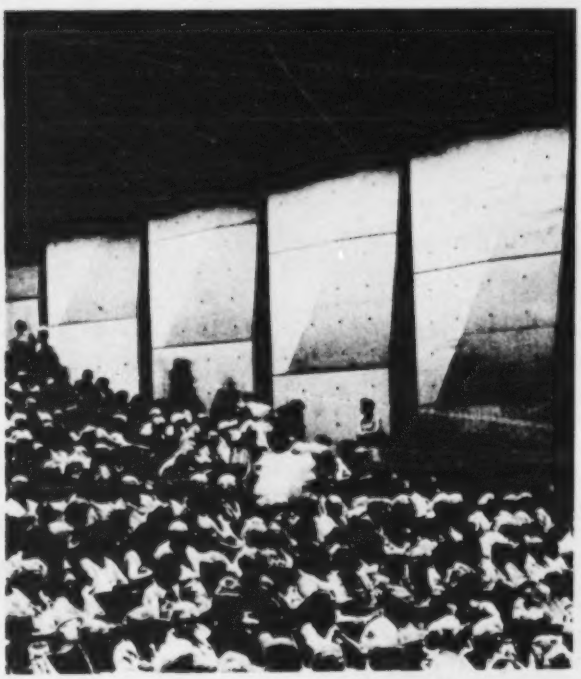
Second floor plan
1. Stage
2. Orchestra pit
3. Auditorium
4. Rehearsal
5. Workshops
6. Side lobby
7. Meeting room
8. Storage

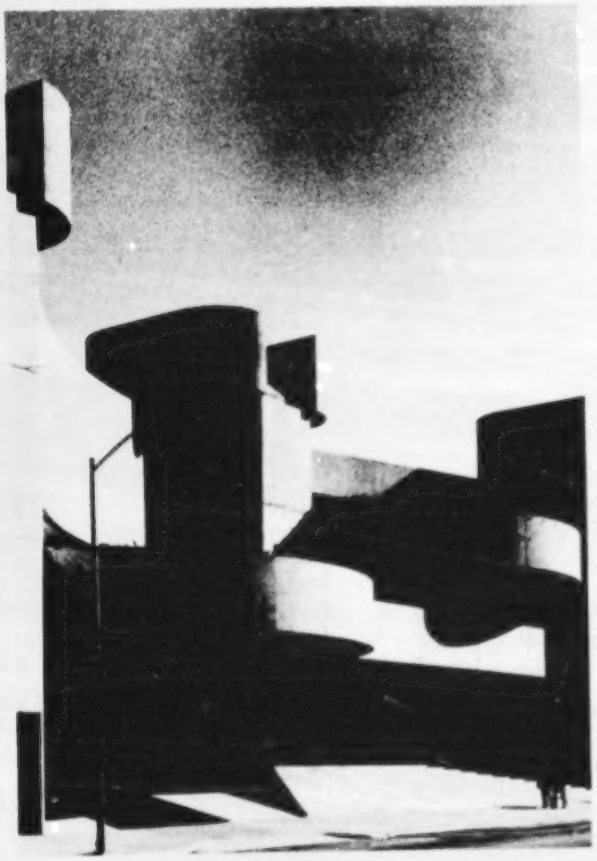
Facilities Auditorium with 772 seats; gallery/reception hall; 2 rehearsal halls; workshops; administrative areas. Total area 80,000 sq ft. Completed October 1973.

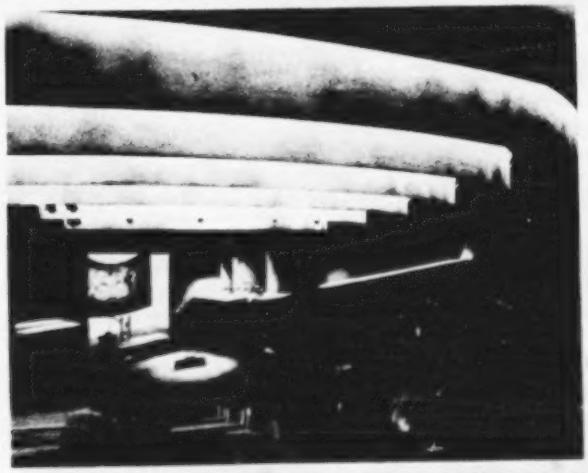
Cost $4.5 million (excluding furnishings). Philanthropy, corporate and individual contributions.

Credits *Architects:* Louis I. Kahn, FAIA, Philadelphia; *Supervising Architect:* T. Richard Shoaff, Ft. Wayne *Structural Engineer:* Harry Palmbaum, Jenkintown, Pa. *Electrical and Mechanical Engineer:* Dubin-Mindell-Bloome, West Hartford, Conn. *Lighting:* Richard Kelly, New York *Theater Consultant:* George C. Izenour, New Haven, Conn.

Contact Manager, Community Center for the Performing Arts, 303 East Main Street, Ft. Wayne, Ind. 46802

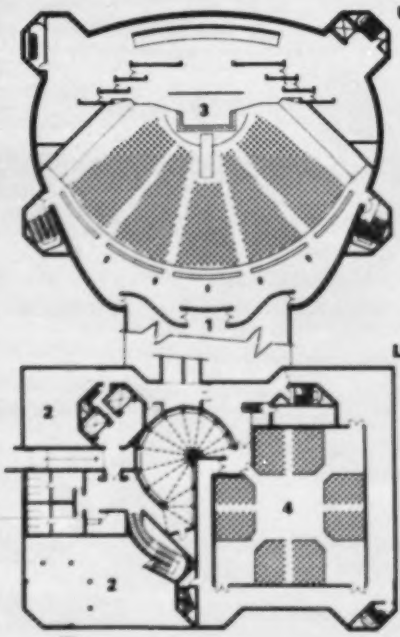






Alley Theatre

Houston
Texas



Plan
1. Lobby
2. Mechanical equipment
3. Main stage
4. Arena stage

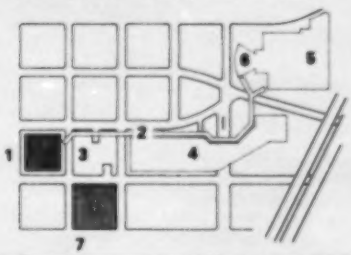
Map
1. Jesse H. Jones Hall
2. Underground concourse
3. Underground parking
4. Convention center
5. Sam Houston Coliseum
6. Music Hall
7. Alley Theatre

Facilities Thrust theater with 798 seats; arena theater with 296 seats; theater school. Total area 104,000 sq ft. Completed November 1968.

Cost $3.5 million (including theater equipment and furnishings). Philanthropy and contributions.

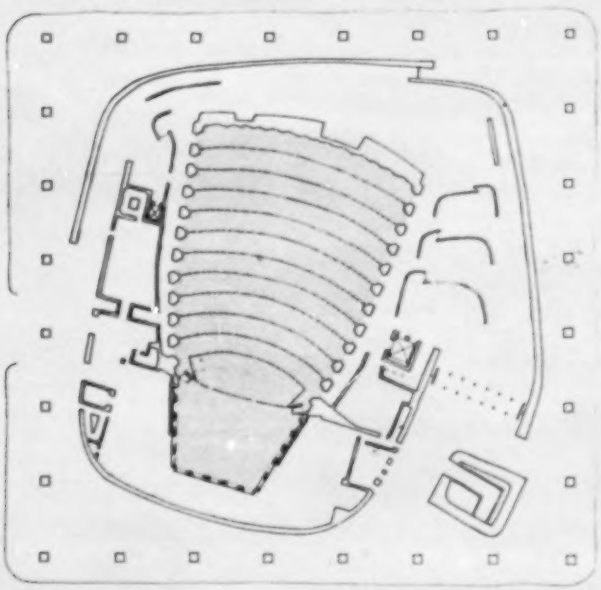
Credits *Architects:* Ulrich Franzen & Associates, New York; *Supervising Architect:* MacKie & Kamrath, Houston
Structural Engineer: Weiskopf & Pickworth, New York
Electrical and Mechanical Engineer: Cosentini Associates, New York
Acoustical Consultant: Bolt Beranek and Newman Inc., Waltham, Mass.
Lighting and Theater Equipment: George C. Izenour, New Haven

Contact Business Manager, Alley Theatre, 615 Texas Avenue, Houston, Tex. 77002



Jesse H. Jones Hall for the Performing Arts

Houston
Texas



Main level

Facilities Concert hall with maximum capacity of 3,000 seats. Alternative capacities of 2,400, 2,000 and 1,800 attained by raising or lowering the ceiling. Rehearsal room large enough for full symphony orchestra is totally sound-isolated to allow simultaneous use of stage and rehearsal room. Total area 185,000 sq ft. Completed October 1966.

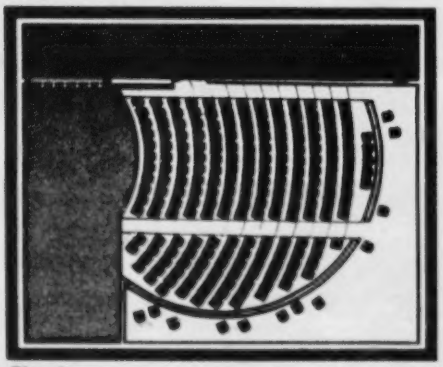
Cost $6.3 million. Philanthropy. Site donated by city.

Credits *Architect:* Caudill Rowlett Scott, Houston
Structural Engineer: Walter P. Moore, Houston
Electrical and Mechanical Engineer: Bernard Johnson Engineers, Inc., Houston
Acoustical Consultant: Bolt Beranek and Newman Inc., Waltham, Mass.
Theater Design-Engineering: George C. Izenour, New Haven, Conn.
Landscaping: Robert H. Reed and Michael L. Ilse, Houston

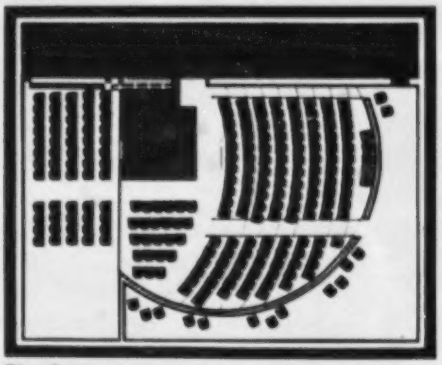
Contact Director, Jesse H. Jones Hall for the Performing Arts, 615 Louisiana Street, Houston, Tex. 77002

Emelin Theatre

Mamaroneck New York



Plan A



Plan B

Facilities Maximum seating 265, with 151 permanent. Dressing areas and storage under seating area. Structure built over city-owned parking lot adjacent to Mamaroneck Free Library. Total area 6,200 sq ft. Completed November 1972.

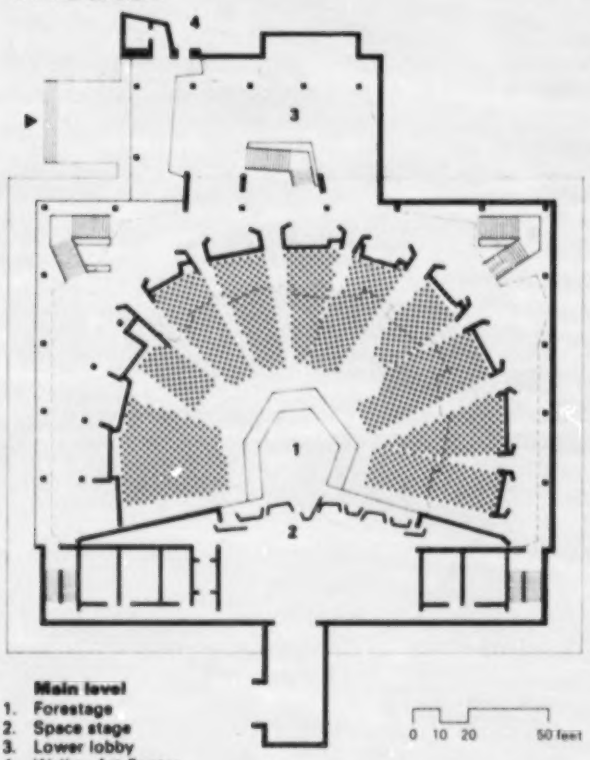
Cost $262,000. Private donor.

Credits *Architect:* Hardy Holzman Pfeiffer Associates, New York
Structural Engineer: Goldreich Page & Thropp, New York
Electrical and Mechanical Engineer: Benjamin & Zicherman, Hallandale, Fla.
Acoustical Consultant: Robert A. Hansen Associates, New York

Contact Managing Director, The Emelin Theatre for the Performing Arts, Library Lane, Mamaroneck, N.Y. 10543

Tyrone Guthrie Theater

Minneapolis Minnesota



Main level
1. Forestage
2. Space stage
3. Lower lobby
4. Walker Art Center

Facilities Open stage theater with 1,437 seats. Backstage addition (rehearsal, shop, administrative space) constructed in 1970 as part of the new Walker Art Center project. Art Center and Theater share common entrance and lobby. Total area 72,150 sq ft. Completed May 1963.

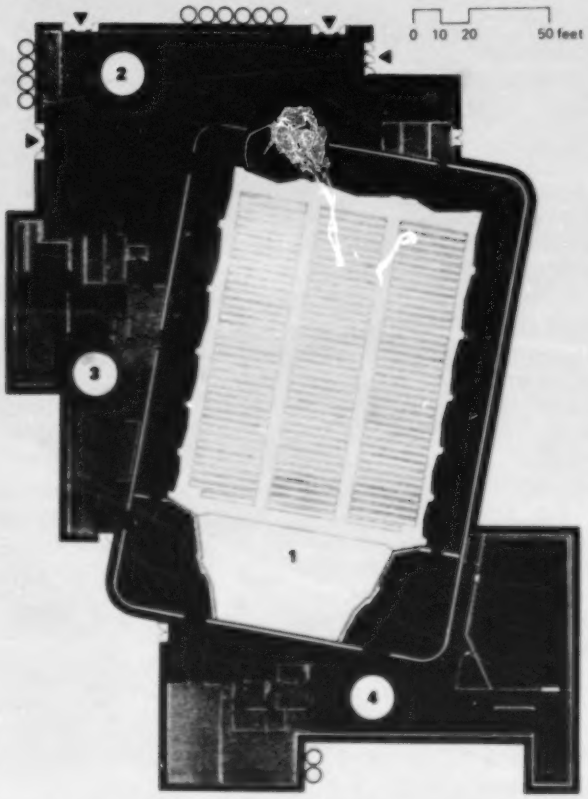
Cost $1.8 million (construction only). Philanthropy.

Credits *Architect:* Ralph Rapson & Associates, Inc., Minneapolis
Structural Engineer: Meyer Borgman & Johnson, Minneapolis
Electrical and Mechanical Engineer: Oftedal, Locke, Broadston and Associates, Minneapolis
Acoustical Consultant: Robert F. Lambert, Minneapolis
Lighting and Stage Design: Jean Rosenthal, Orange, N.J.

Contact Theater Manager, Tyrone Guthrie Theater, 725 Vineland Place, Minneapolis, Minn. 55403

Orchestra Hall

Minneapolis Minnesota



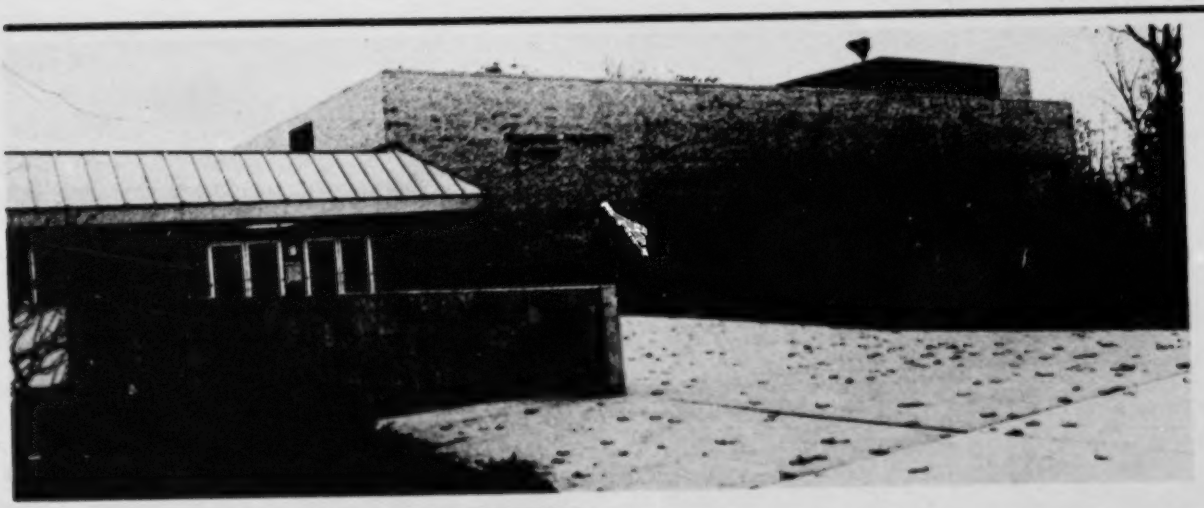
Facilities Concert hall with 2,545 seats; large rehearsal room. Total area 90,000 sq ft. Completed October 1974.

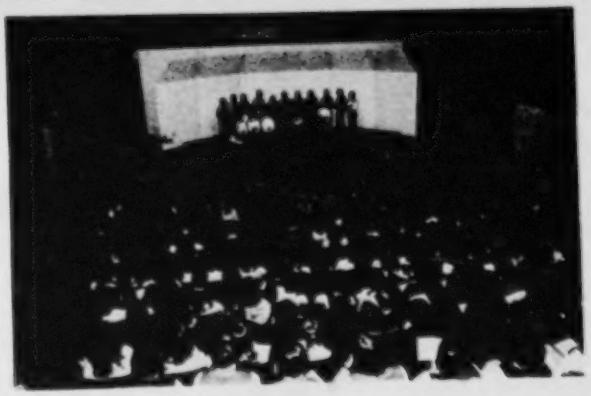
Cost $10.7 million (includes land, but no furnishings or equipment). Funding from individual and corporate contributions plus philanthropy. In March 1975, city purchased building and leased it to Minnesota Orchestra Association. At end of 28 years, building ownership will revert back to the Association.

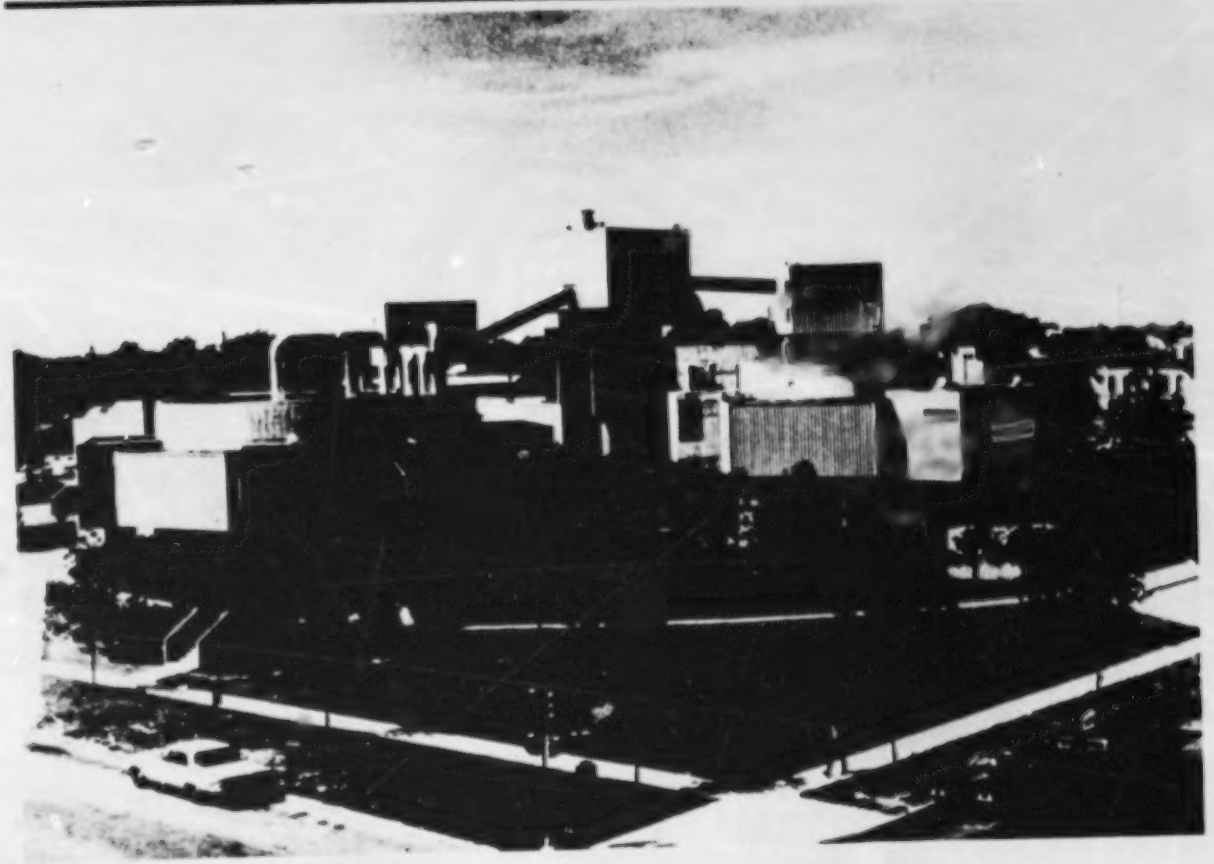
Credits *Architects:* Hammel Green and Abrahamson, Inc. St. Paul; Hardy Holzman Pfeiffer Associates, New York
Structural Engineer: Meyer Borgman & Johnson, Inc., Minneapolis
Electrical and Mechanical Engineer: Michaud, Cooley, Hallberg, Erickson, Inc., Minneapolis
Mechanical Consultant: Syska and Hennessy, Inc., New York
Acoustical Consultant: Cyril M. Harris, New York
Lighting: Jules Fisher & Paul Marantz, Inc., New York
Landscaping: M. Paul Friedberg & Associates, New York

Contact Public Relations Director, Orchestra Hall, 1111 Nicollet Mall, Minneapolis, Minn. 55403

Orchestra level
1. Auditorium
2. Lobby
3. Administration
4. Artistic area

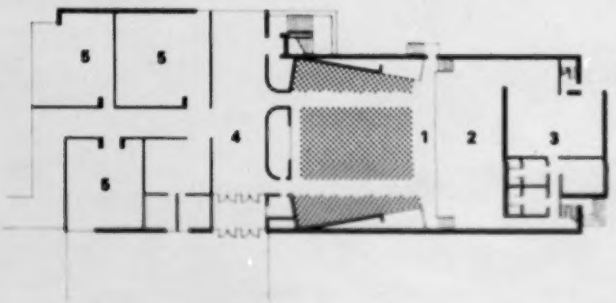






Overbrook Theater

Muskegon
Michigan



First Floor
1. Lecture room
2. Stage
3. Workshop
4. Lobby
5. Music department

Facilities Multiform theater with 344 seats; rehearsal hall, teaching facilities for departments of theater, music, and art appreciation. Total area 32,500 sq ft. Completed January 1969.

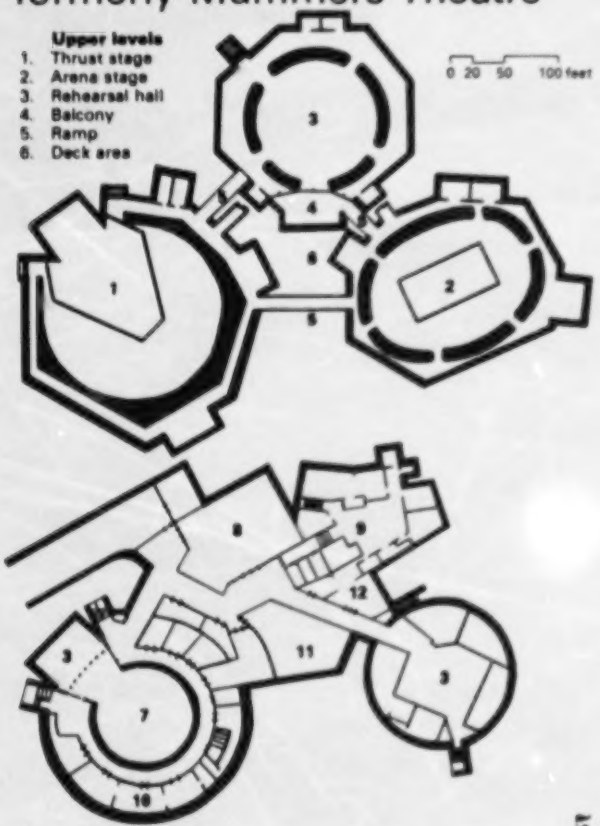
Cost $1.1 million. Philanthropy plus state and county funds.

Credits *Architect:* Alden B. Dow & Associates, Midland, Mich.
Structural Engineer: Robert J. Davis, Detroit
Electrical and Mechanical Engineer: Hyde & Bobbio, Detroit

Contact Director of Physical Facilities, Muskegon Community College, Muskegon, Mich. 49443

Oklahoma Theater Center
formerly Mummers Theatre

Oklahoma City
Oklahoma



Upper levels
1. Thrust stage
2. Arena stage
3. Rehearsal hall
4. Balcony
5. Ramp
6. Deck area

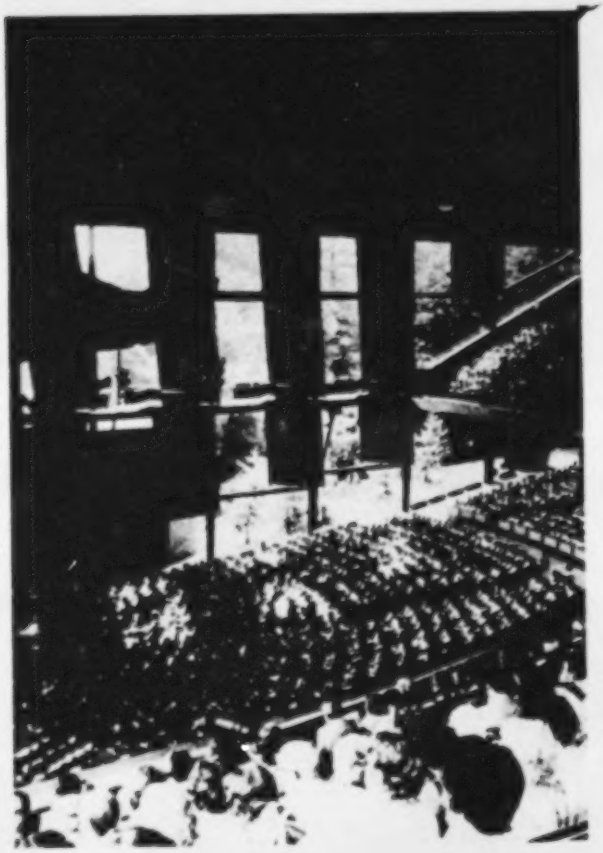
Facilities Thrust stage theater with 592 seats; arena stage theater with 240 seats; 3 rehearsal halls. Total area 65,000 sq ft. Completed December 1970.

Cost $2.6 million total. Philanthropy and fundraising.

Credits *Architect:* John M. Johansen, New York; *Supervising Architect:* Seminoff, Bowman, Bode, Oklahoma City
Structural Engineer: Rudolph Besier, Old Saybrook, Conn.
Electrical and Mechanical Engineer: John I. Altieri, Norwalk, Conn.
Acoustical Consultant: Harold R. Mull, Norwalk
Lighting: John Gleason, New York
Theater Consultant: David Hays, New York
Landscaping: Thomas Roberts, Oklahoma City

Contact Managing Director, Oklahoma Theater Center, 400 West Sheridan, Oklahoma City, Okla. 73102

Lower level
7. Under thrust stage
8. Scene shop
9. Offices
10. Dressing rooms
11. Boiler room
12. Costume shop



Performing Arts Complex

Santa Cruz California

Main level
1. Plaza
2. Entry court
3. Drama theater
4. Music department
5. Visual arts department
6. Concert hall
7. Teaching area

0 10 20 50 feet

Facilities Drama theater with 520 seats; drama workshop with 100 seats; music concert hall with 250 seats; dance and drama rehearsal, teaching facilities. Total area 62,800 sq ft. Completed August 1971.

Cost $2.5 million (includes sitework). Federal and state funds.

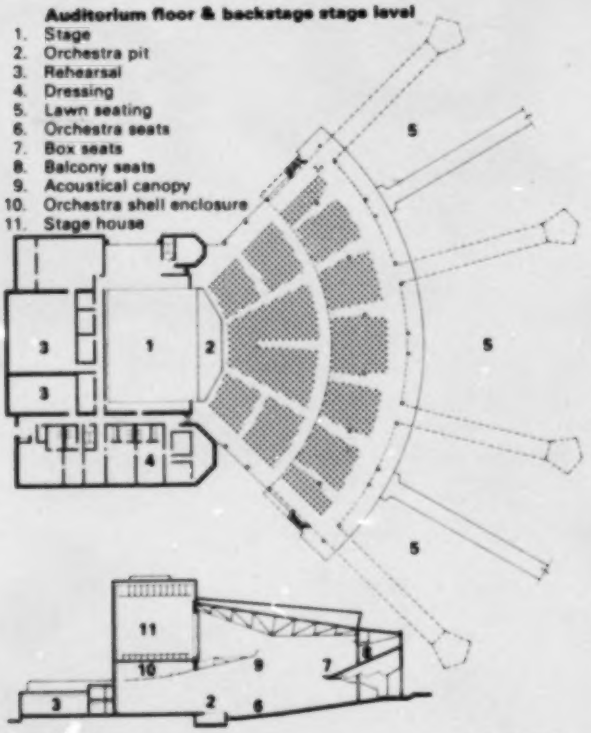
Credits *Architects:* Ralph Rapson & Associates, Inc., Minneapolis; Bull, Field, Volkmann & Stockwell, San Francisco
Structural Engineer: Pregnoff & Matheu, San Francisco
Electrical and Mechanical Engineer: G. L. Gendler & Associates, Inc., Berkeley
Acoustical Consultants: Vern O. Knudsen (deceased), Los Angeles; Robert F. Lambert, Minneapolis
Lighting and Overhead Catwalks: Jules Fisher, New York
Landscaping: Thomas D. Church, Inc., San Francisco

Contact Auditorium Manager, Performing Arts Complex, University of California—Santa Cruz, Santa Cruz, Calif. 95060

Saratoga Performing Arts Center

Saratoga Springs New York

Auditorium floor & backstage stage level
1. Stage
2. Orchestra pit
3. Rehearsal
4. Dressing
5. Lawn seating
6. Orchestra seats
7. Box seats
8. Balcony seats
9. Acoustical canopy
10. Orchestra shell enclosure
11. Stage house



Section

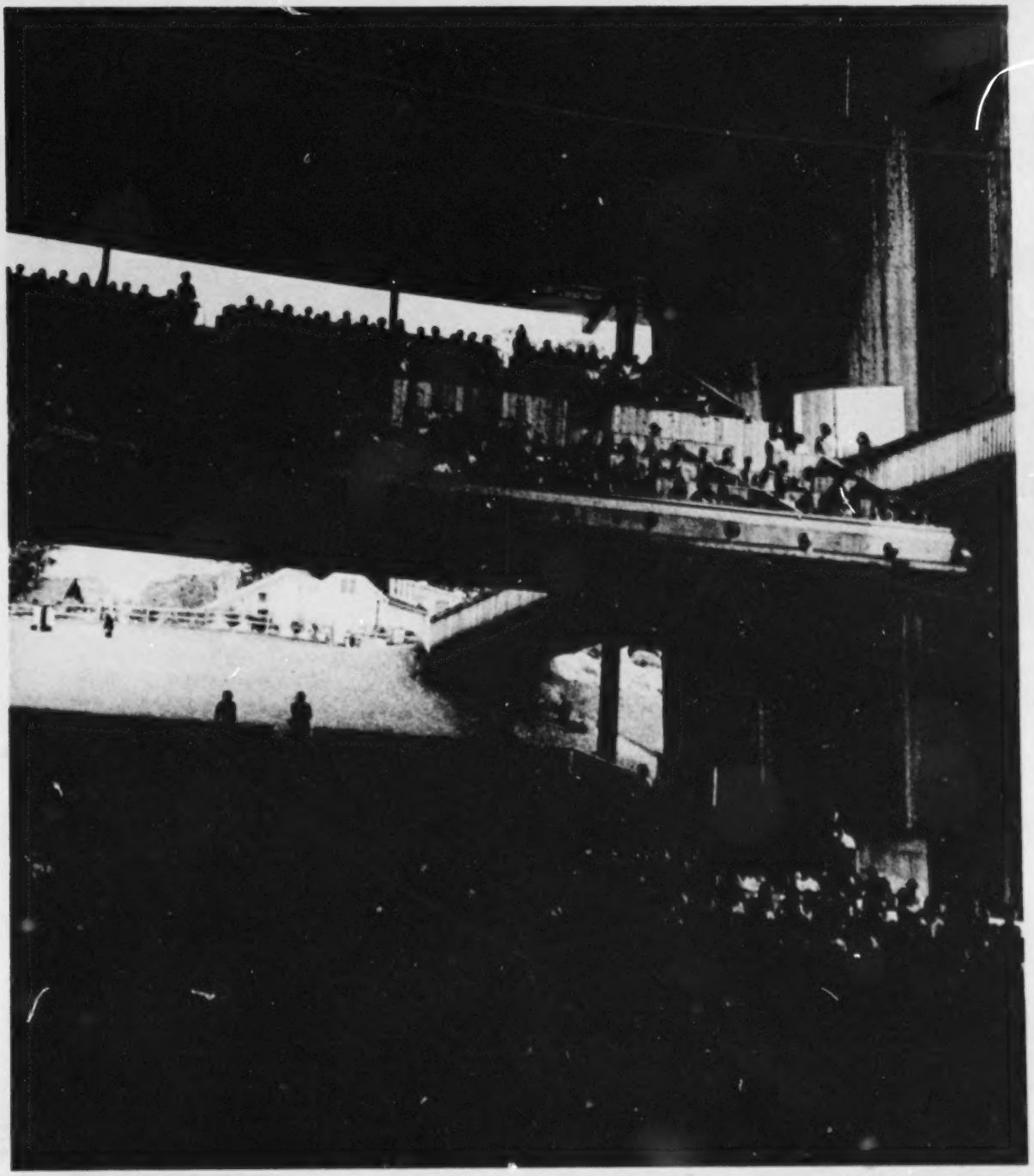
0 10 20 50 feet

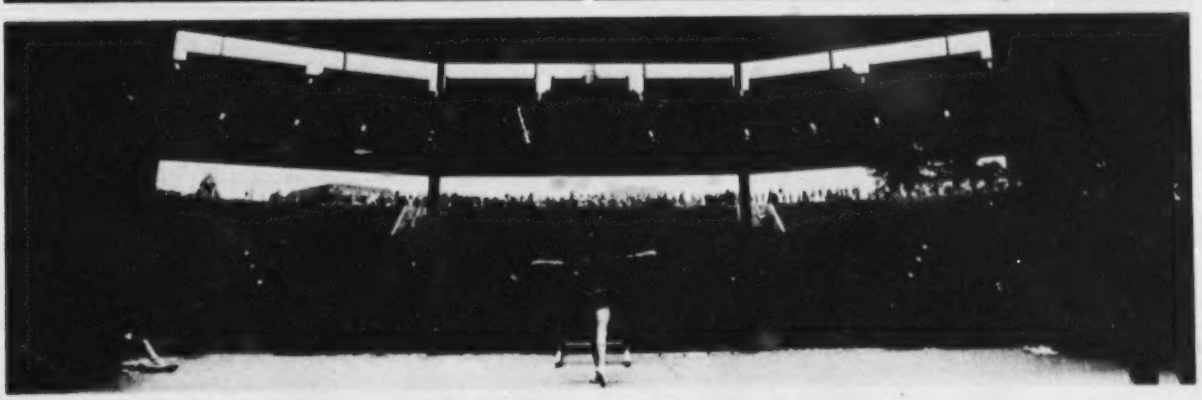
Facilities Amphitheater with 5,100 covered seats plus accommodations for 10,000 on lawn; 2 rehearsal halls, the larger with the same working area as stage. Total area: enclosed (stage and backstage) 35,000 sq ft; open (audience) 49,000 sq ft. Completed June 1966.

Cost $4 million (including sitework). Philanthropy and contributions. State provided landscaping and parking lots.

Credits *Architect and Structural Engineer:* Vollmer Ostrower Associates, New York
Electrical and Mechanical Engineer: Joseph R. Loring & Associates, Inc., New York
Acoustical Consultant: Paul S. Veneklasen & Associates, Los Angeles
Theater Consultant: Robert Brannigan, New York
Auditorium Consultant: Benjamin Schlanger (deceased), New York
Feasibility Consultants: Architectural Herbert D. Phillips, New York; *Acoustical* Bolt Berznek and Newman Inc., Waltham, Mass. *Production* Carolyn Lockwood, New York, *Artistic Study* James Browning

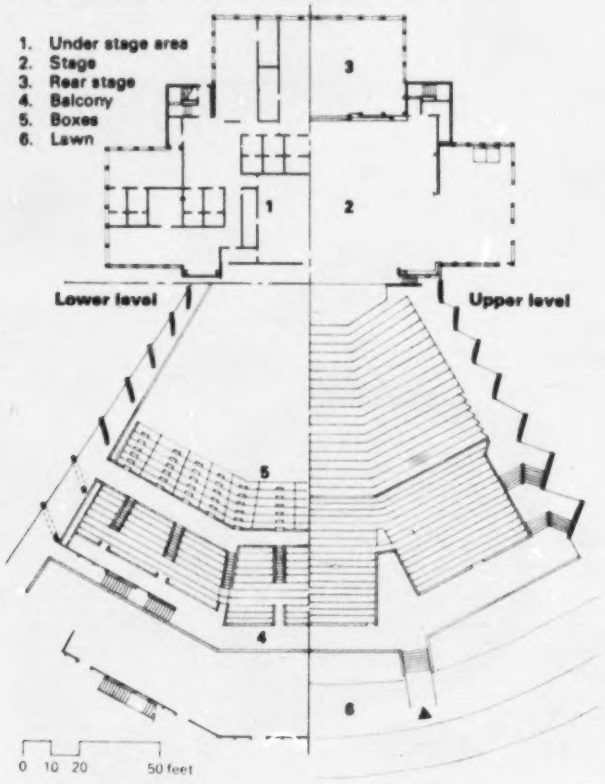
Contact Business Manager, Saratoga Performing Arts Center, Saratoga Springs, N.Y. 12866





Filene Center, Wolf Trap Farm Park

Vienna
Virginia

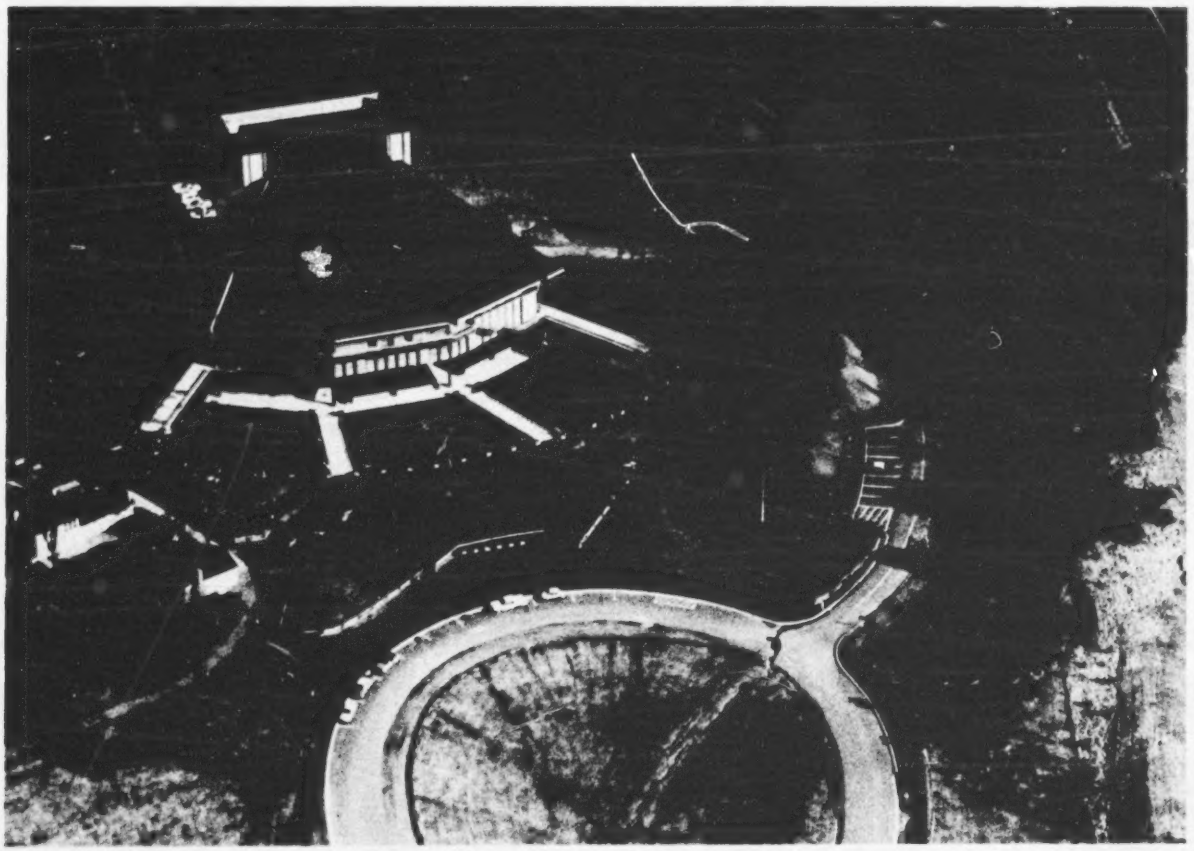


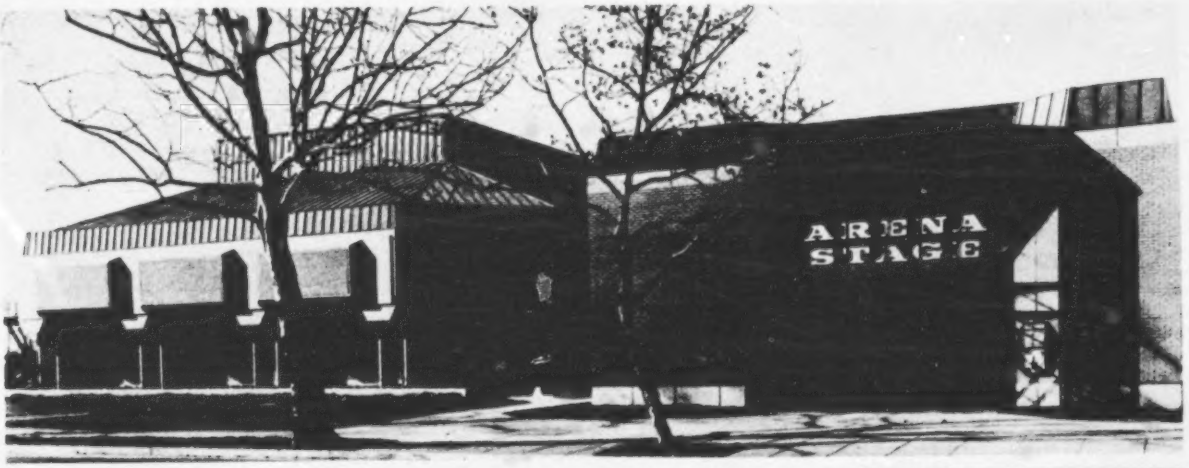
Facilities Amphitheater with 3,500 covered seats and space for 3,000 on lawn. Total area: enclosed (stage and backstage) 21,400 sq ft; open (audience) 28,000 sq ft. Completed July 1971.

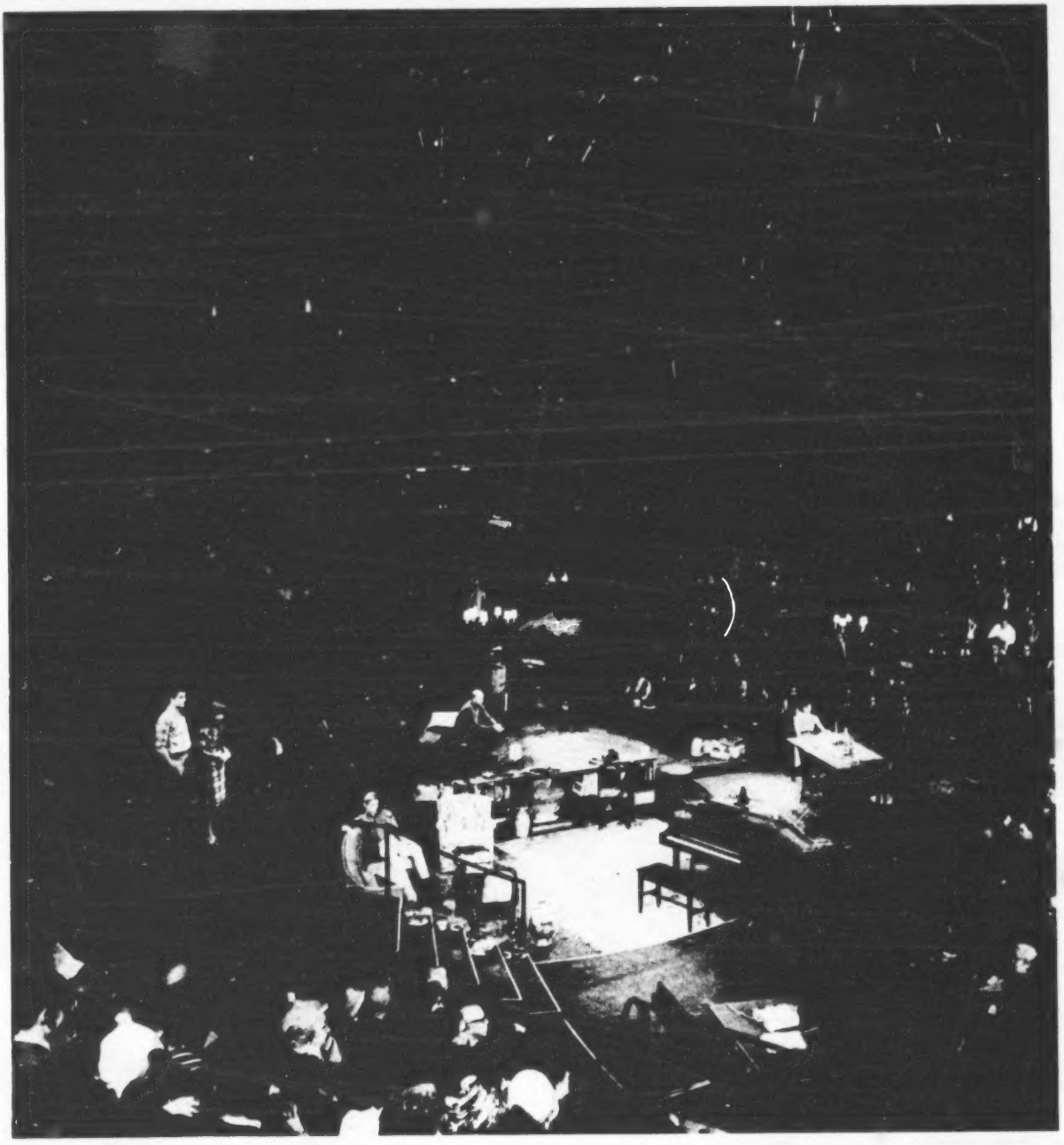
Cost $2.5 million (including equipment). Donor.

Credits *Architects:* Edward F. Knowles, AIA, New York; John MacFadyen, New York
Structural Engineer: Lev Zetlin & Associates, New York
Electrical and Mechanical Engineer: Flack & Kurtz, New York
Acoustical, AV, Seating and Sightlines: Paul S. Veneklasen, Los Angeles, Calif.
Lighting and Technical: Hans Sondheimer, New York
Stage Consultant: Robert Brannigan, New York
Landscaping: Clarke & Rapuano, New York

Contact Director, Communications and Marketing, Wolf Trap Farm Park for the Performing Arts, 1624 Trap Road, Vienna, Va. 22180

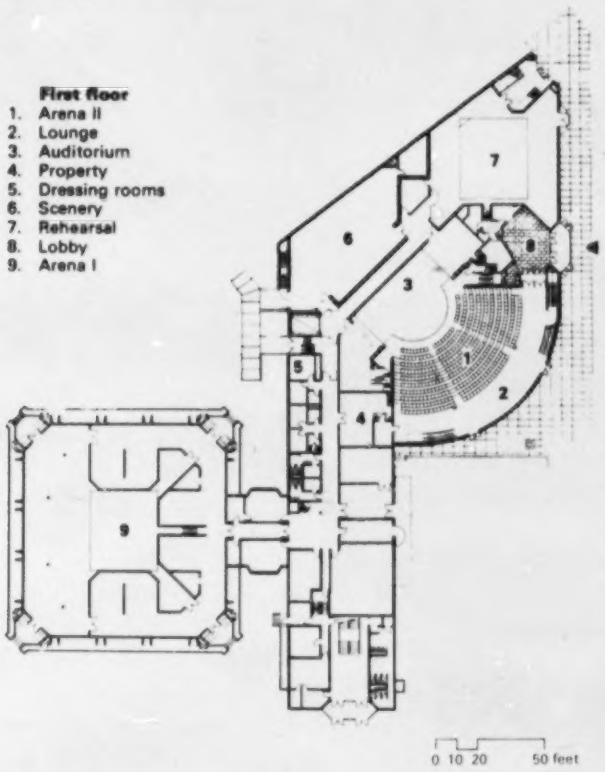



ARENA
STAGE



Arena Stage

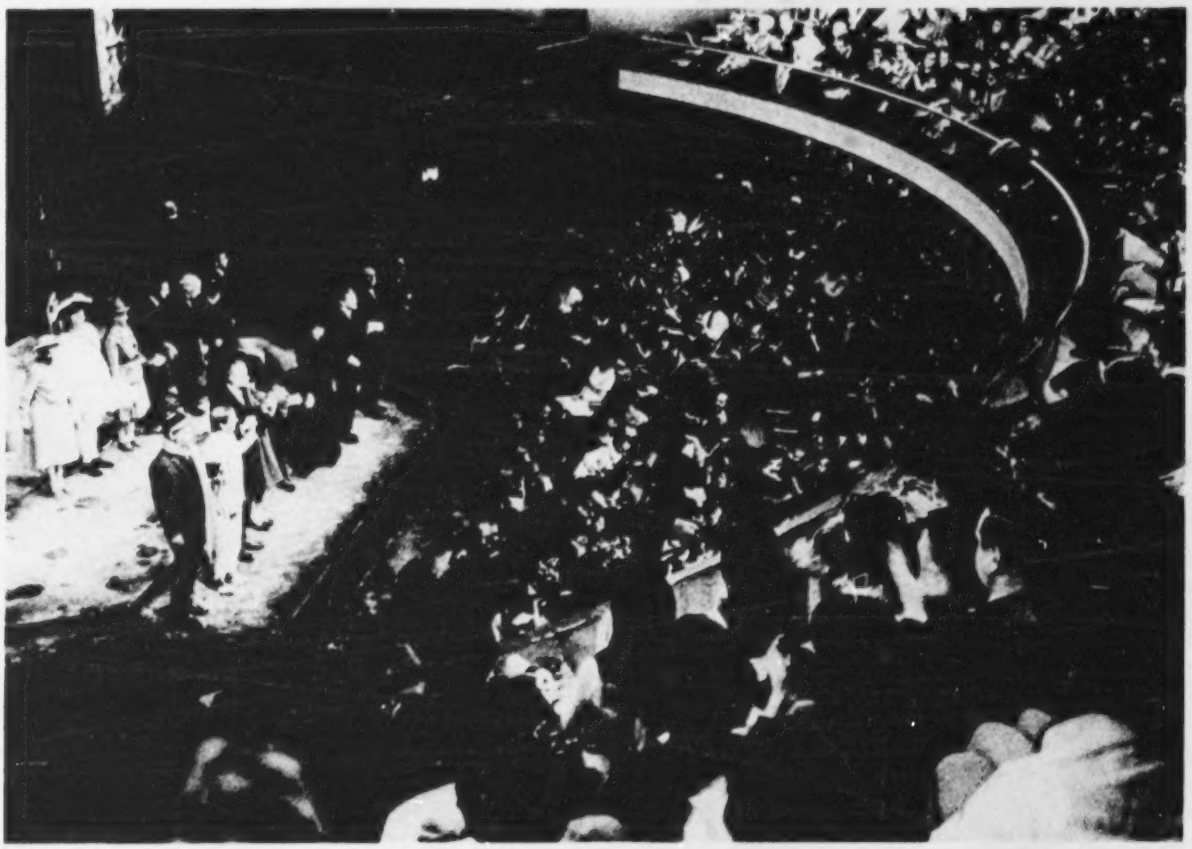
Washington
District of Columbia

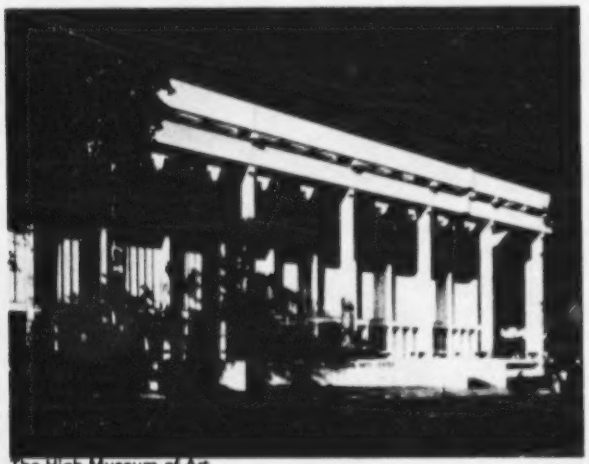


Facilities Arena I, 811 seats, stage traps can be independently changed in height. Area: 36,250 sq ft. Completed Fall 1961. Cost $850,000. Funding: philanthropy, contributions, sale of bonds and mortgage (the last two repaid by foundation grant). Kreeger Theater (Arena Stage II) 500 seats; rehearsal room accommodating 299 persons with stage duplicate of arena stage; offices and storage; studios. Area: 40,400 sq ft. Completed January 1971. Cost $1.5 million. Funding: philanthropy, donor and individual contributions.

Credits *Architect:* Harry Weese and Associates, Chicago *Structural Engineers:* **Arena I** Frank J. Kornacker, Chicago; **Arena II** The Engineers Collaborative, Chicago *Electrical Engineers:* **Arena I** S. R. Lewis Associates, Chicago; **Arena II** Kerekes & Kerekes, Skokie, Ill. *Mechanical Engineer:* S. R. Lewis Associates, Chicago *Acoustical Consultants:* **Arena I**—Bolt Beranek and Newman Inc., Waltham, Mass.; **Arena II**–Ned Lustig, St. Louis, Mo.

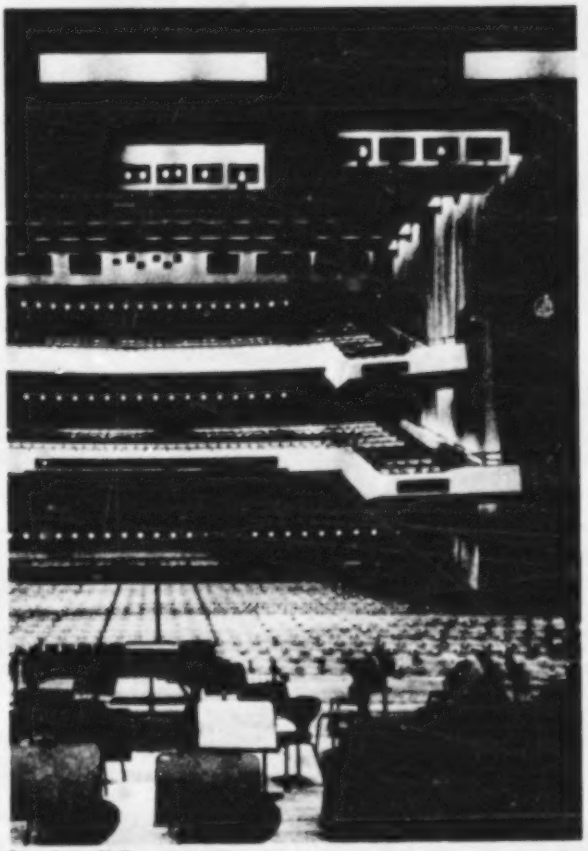
Contact Assistant Executive Director, Arena Stage, Sixth & Maine Avenue, S. W., Washington, D.C. 20024



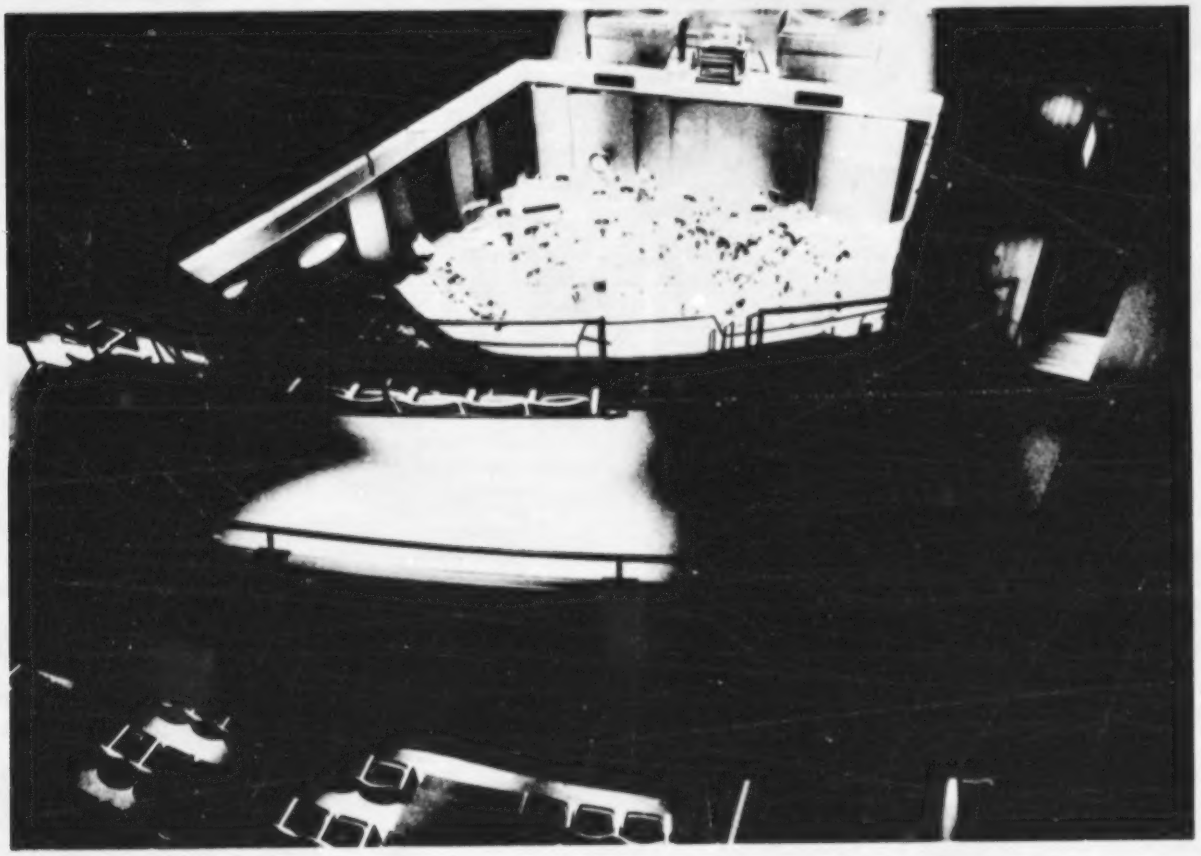


The High Museum of Art

Alliance Theatre

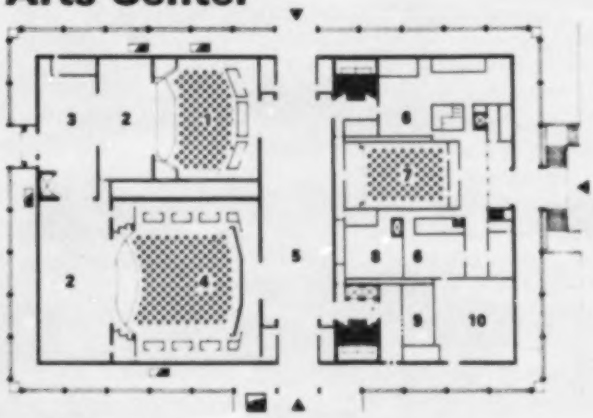


Symphony Hall



The Atlanta Memorial Arts Center

Atlanta
Georgia



Main floor
1. Theater
2. Stage
3. Scenery
4. Symphony hall
5. Galleria
6. Gallery
7. Auditorium
8. Offices
9. Box office
10. Museum service

0 20 50 100 feet

Facilities A new structure enclosed existing High Museum of Art. Construction provided Symphony Hall with 1,762 permanent seats and large rehearsal room; Alliance Theatre with 784 permanent seats and large rehearsal room; Studio Theatre with 225 seats and no dressing rooms; Galleria separating performing arts from museum used as exhibition area and for entertaining; 40,000 sq ft for Atlanta School of Art; underground parking. Total area 297,000 sq ft. Completed October 1968.

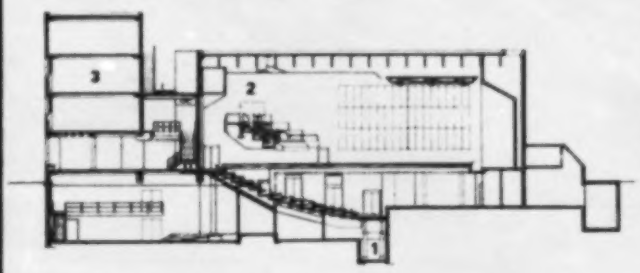
Cost $13 million total. Matching grant from private donor and fundraising drive.

Credits *Architects:* Toombs, Amisano & Wells, Atlanta; Stevens & Wilkinson, Atlanta
Structural Engineer: Chastain & Tindel, Atlanta
Electrical and Mechanical Engineer: Ebner Schmidt & Associates, New York
Acoustical Consultant: Vern O. Knudsen (deceased), Los Angeles
Lighting: Stanley McCandless (deceased), New Haven, Conn.
Theater Operations Consultant: Tom DeGaetani, New York
Landscaping: Sasaki Dawson DeMay, Watertown, Mass.

Contact President, The Atlanta Memorial Arts Center, 1280 Peachtree Street, Atlanta, Ga. 30309

Henry J. Harmon Fine Arts Center

Des Moines
Iowa



Section
1. Orchestra pit
2. Bridge
3. Music department

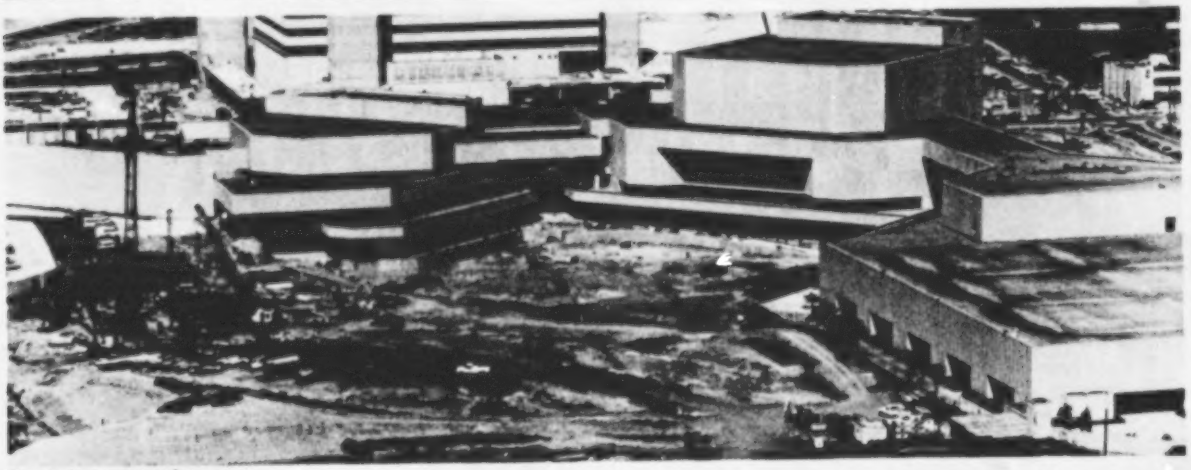
0 10 20 50 feet

Facilities Hall of Performing Arts with 430 to 585 seats; The Studio with 150 seats; Monroe Recital Hall with 100 to 150 movable seats; Lobby Gallery; teaching facilities for drama, fine arts, and music. Total area 130,000 sq ft. Completed July 1972.

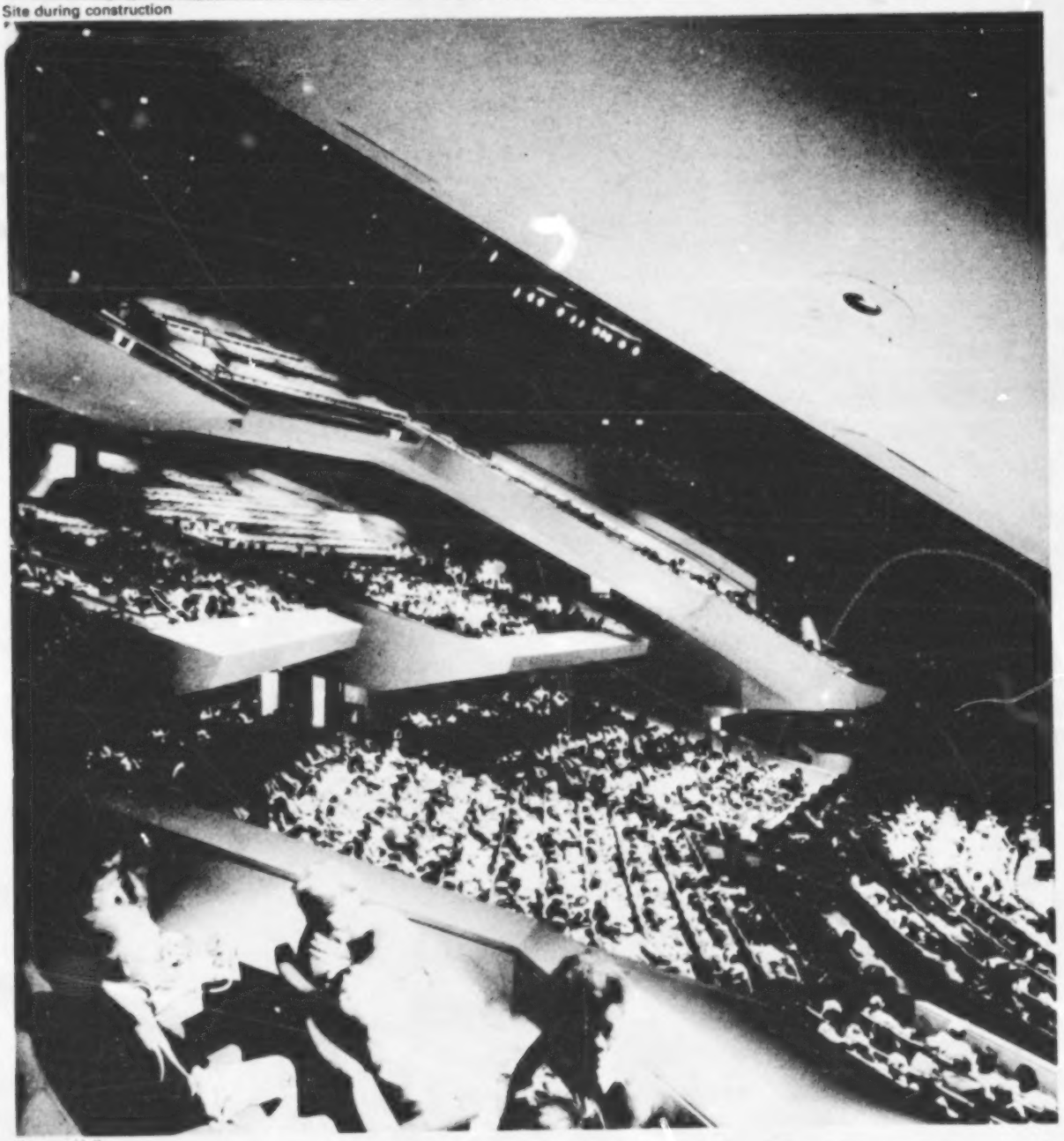
Cost $6.1 million. Matching federal grants and fundraising.

Credits *Architect:* Harry Weese and Associates, Chicago
Structural Engineer: The Engineers Collaborative, Chicago
Electrical and Mechanical Engineer: S. R. Lewis & Associates, Chicago
Acoustical Consultant: Goodfriend-Ostergaard Associates, Cedar Knolls, N.J.
Theater and Stage Consultant: Lustig & Associates, Inc., St. Louis, Mo.
Landscaping: Joe Karr & Associates, Chicago

Contact Publicity Assistant, College of Fine Arts, Drake University, Des Moines, Iowa 50311



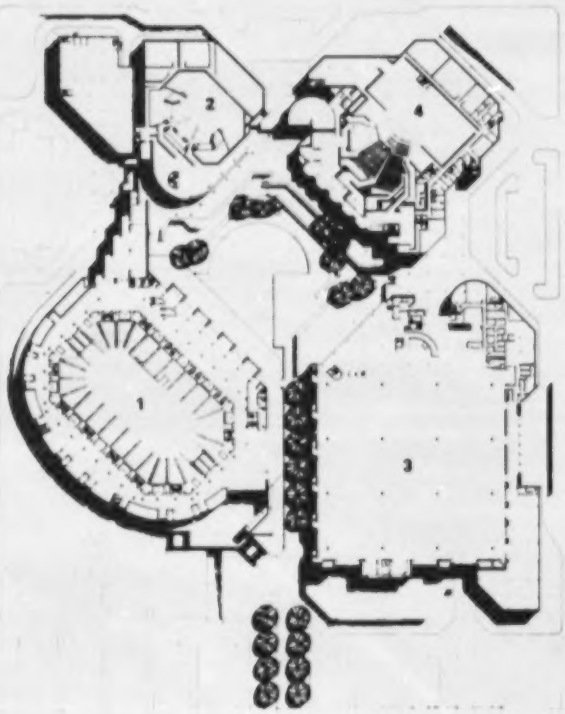
Site during construction



Concert Hall

Birmingham-Jefferson Civic Center

Birmingham Alabama



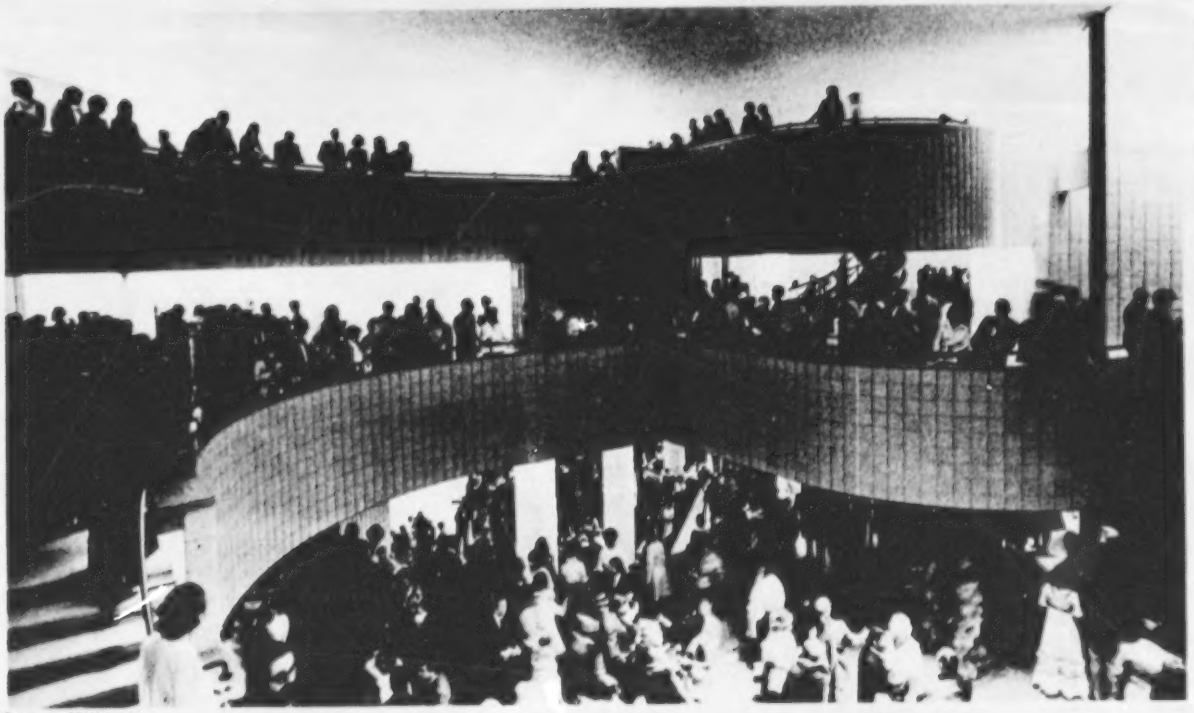
Site plan
1. Coliseum
2. Theater
3. Exhibition hall
4. Concert hall

Facilities A 3-building complex. Exhibition Hall: divisible open space, 11 meeting rooms, 2 full kitchens. Area 175,000 sq ft, completed 1971, cost $6.7 million. Concert Hall/Theater: Concert Hall with 2,964 seats, orchestra and dance rehearsal rooms. Theater with 1,070 seats, drama and dance rehearsal rooms. Area 196,650 sq ft, completed 1974, cost $17.6 million. Coliseum: 16,500 permanent seats plus 1,500 portable; ice rink; 400-seat restaurant. Area 339,000 sq ft, to be completed 1976, cost $18.7 million (under construction).

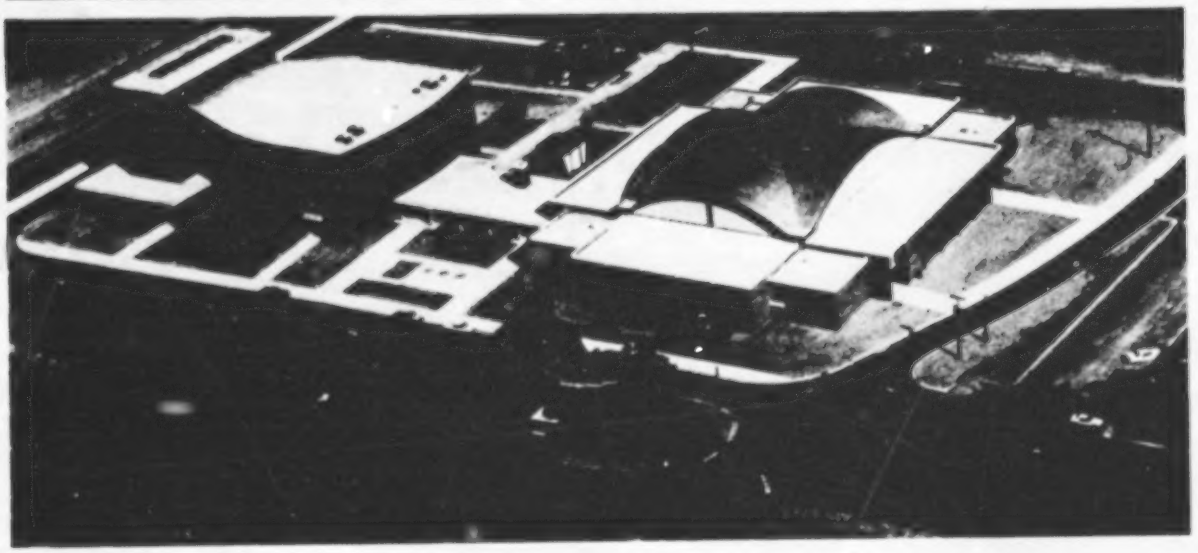
Cost $43 million. State, county and municipal funding for all buildings.

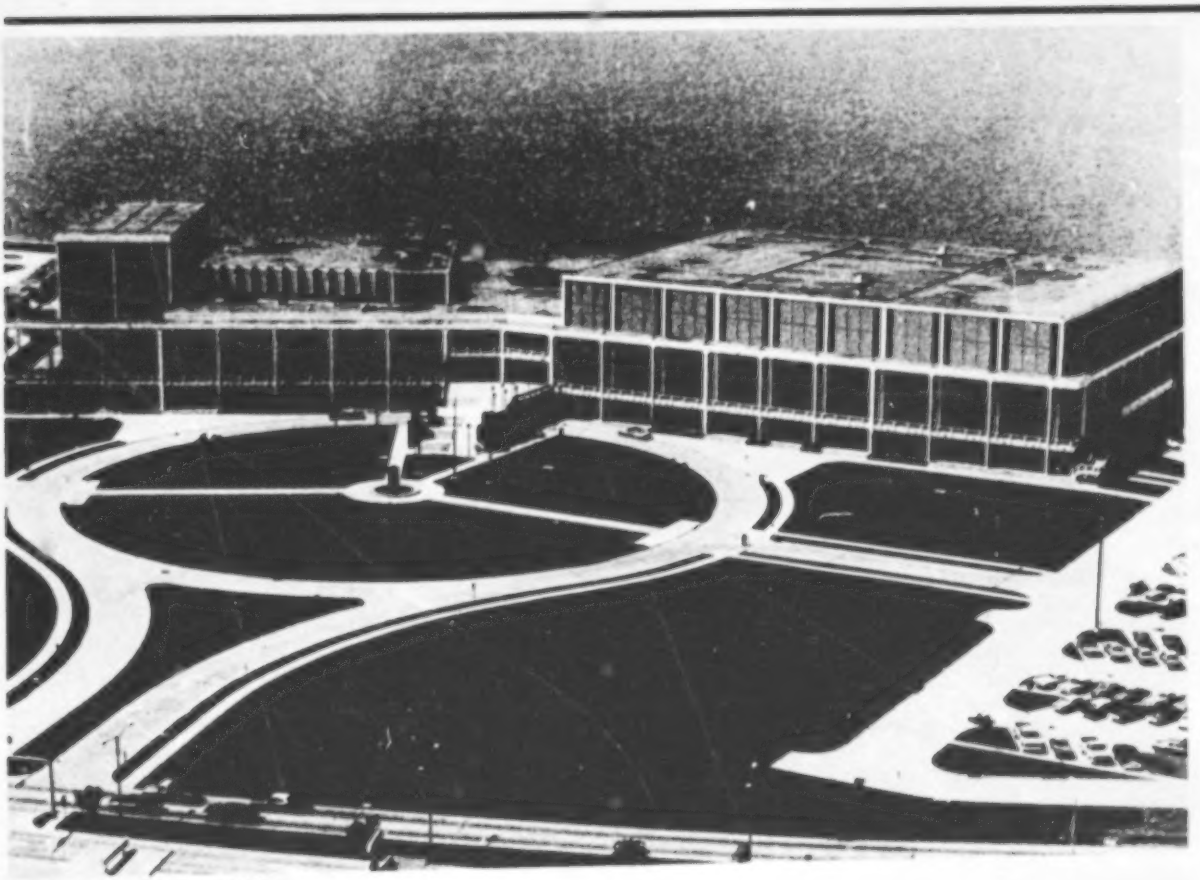
Credits *Architects:* Geddes, Brecher, Qualls & Cunningham, Philadelphia; *Associated Architect:* Lawrence S. Whitten & Son, Birmingham
Structural Engineer: Paul Weidlinger, New York
Electrical Engineers: Leonard Weger Associates, Philadelphia; Donald F. Nardy & Associates, Philadelphia
Mechanical Engineers: Leonard Weger Associates, Philadelphia; Evans & Young, Birmingham; Harry Jeffcoat, Jr. Associates, Birmingham
Acoustical Consultant: Bolt Beranek and Newman Inc., Waltham, Mass.
Lighting: Jean Rosenthal & Associates, Orange, N.J.
Stage Design: Jean Rosenthal & Associates, Orange, N.J. (Concert Hall/Theatre); Peter H. Frink, Philadelphia
Feasibility Consultant: William Briggs, Richmond, Va.
Construction Manager: Turner Construction Co., New York

Contact Director of Public Relations, Birmingham-Jefferson Civic Center, Number One Civic Center Plaza, Birmingham, Ala. 35203



Concert Hall lobby

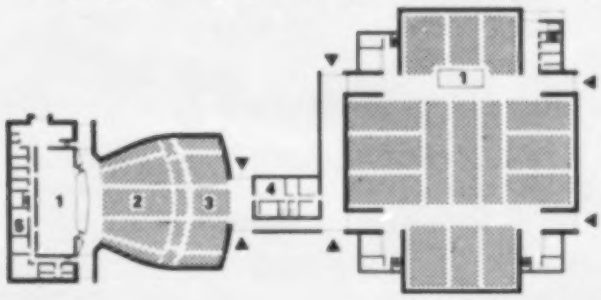




Auditorium at left, Arena at right

Cumberland County Memorial Auditorium and Exhibit Hall

Fayetteville
North Carolina



Auditorium
1. Stage
2. Main floor
3. Balcony
4. Offices
5. Dressing

Arena
0 20 50 100 feet

Facilities Auditorium with 2,439 seats; arena with 7,000 seats, portable stage and seating which can be completely cleared to provide 40,000 sq ft of unobstructed exhibition space; conference room and offices. Completed January 1968.

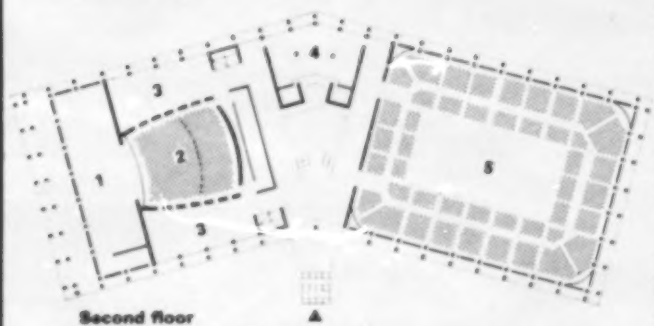
Cost $3 million (not including furnishings). Federal (Economic Development Administration) and county bonds.

Credits *Architect:* McMinn, Norfleet & Wicker, Greensboro, N.C.
Structural Engineer: Sam Hunter, Sumter, S.C.
Electrical and Mechanical Engineer: Cofer Associates, Greensboro

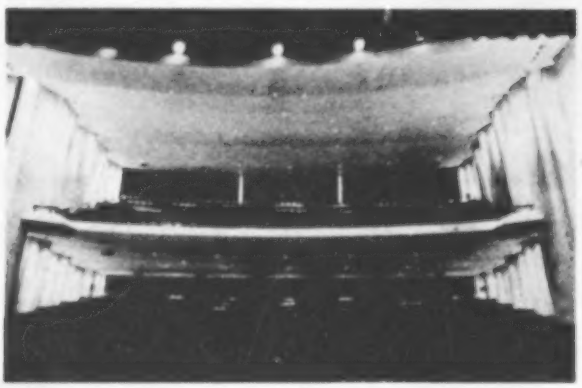
Contact Manager, Cumberland County Memorial Auditorium and Exhibit Hall, P.O. Drawer 64549, Fayetteville, N.C. 28306

Le Centre Civique de Lake Charles

Lake Charles
Louisiana



Second floor
1. Stage
2. Theater
3. Lobby
4. Banquet
5. Arena



Facilities Auditorium/Theater with 2,070 seats; coliseum with total capacity of 7,572 seats; 22,000 sq ft exhibition hall; 3 large meeting rooms with kitchen. On 64-acre land fill. Total area 254,000 sq ft. Completed September 1972.

Cost $16.5 million (including sitework). Urban renewal funds (primarily for sitework), and municipal funding.

Credits *Architect:* James T. Platt & Associates, Lake Charles
Structural and Mechanical Engineer: D. W. Jessen and Associates, Lake Charles
Electrical and Lighting Engineer: Schroeder and Associates, New Orleans
Acoustical Consultant: McCandless and Associates, Austin, Tex.
Theater Consultant: James Hull Miller, Shreveport, La.

Contact Director, Le Centre Civique de Lake Charles, P.O. Box 1178, Lake Charles, La. 70601

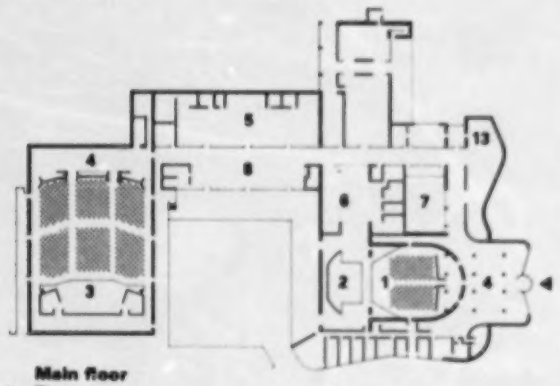
Spaulding Auditorium

Center Theater

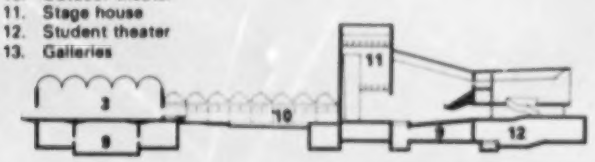
Center Theater stage

Hopkins Center

Hanover New Hampshire



Main floor
1. Theater
2. Stage
3. Auditorium
4. Lobby
5. Studios
6. Stage shop
7. Sculpture court
8. Lounge
9. Rehearsal
10. Outdoor theater
11. Stage house
12. Student theater
13. Galleries



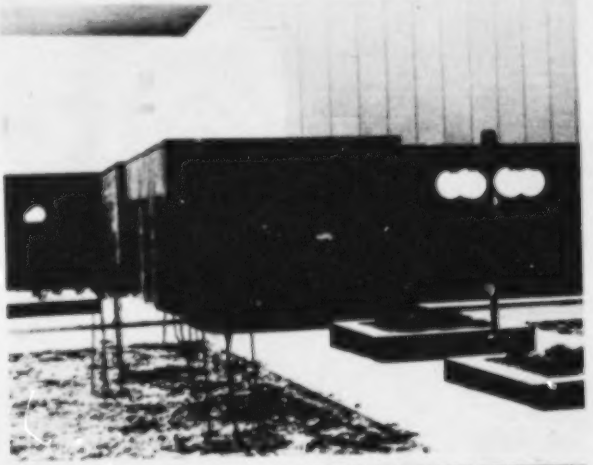
Section

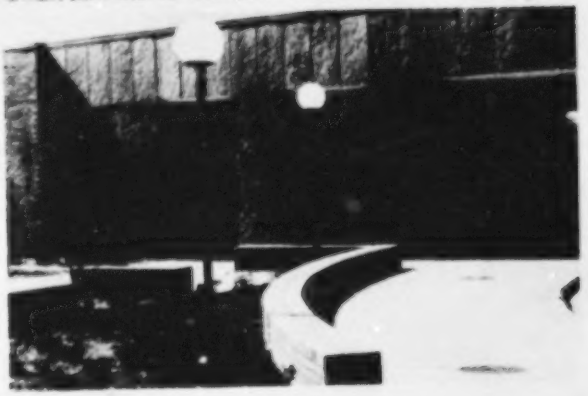
Facilities A college facility with extensive community use; Spaulding Auditorium with 900 seats; Center Theater with 450 seats; Warner Bentley Theater (arena style) with 175 seats; Faulkner Recital Hall with 150 seats; garden court used for concerts and children's theater; 3 galleries; a print room, exhibition rotunda and 2 exhibition corridors; sculpture court; Hartman Rehearsal Hall and various rehearsal rooms; teaching facilities for departments of drama, music, art; student social facilities including Top of the Hop, a restaurant which accommodates informal performing groups. Total area 175,000 sq ft. Completed November 1962.

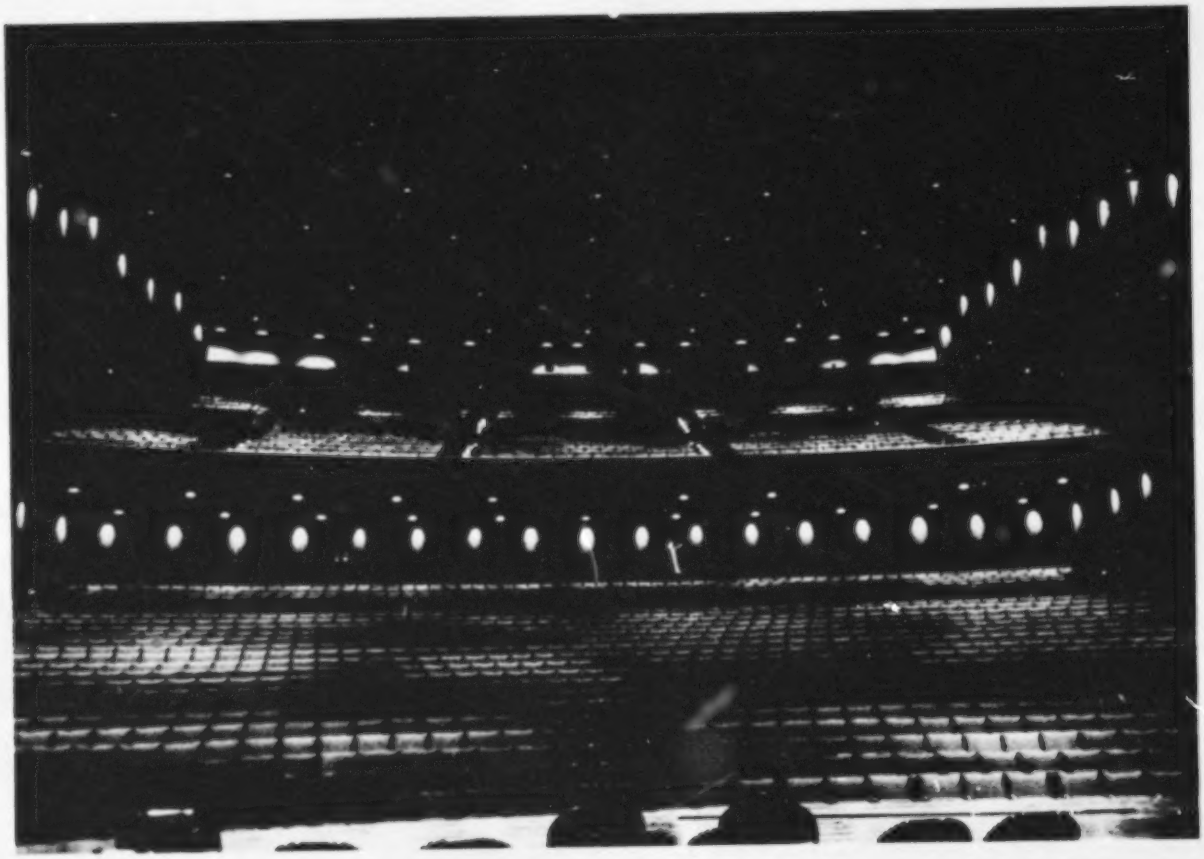
Cost $7.5 million. Philanthropy and fundraising drive, primarily from alumni.

Credits *Architects:* Harrison & Abramovitz, New York; *Consulting architect:* Campbell & Aldrich, Boston
Structural Engineer: Paul Weidlinger, New York
Electrical and Mechanical Engineer: Syska & Hennessy, Inc., New York
Acoustical Consultant: Bolt Beranek and Newman Inc., Waltham
Theater Lighting: Stanley McCandless (deceased), New Haven, Conn.
Theater Consultant: Edward C. Cole, New Haven

Contact Office of Information, Hopkins Center, Dartmouth College, Hanover, N.H. 03755



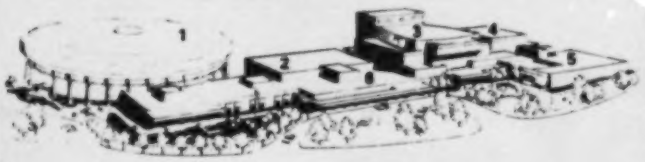




Concert Hall

Von Braun Civic Center

Huntsville Alabama



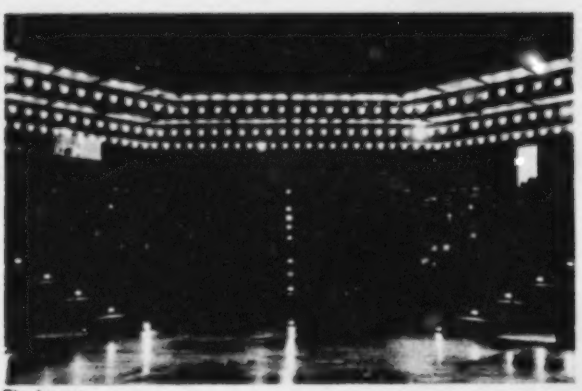
Perspective
1. Arena
2. Exhibit hall
3. Theater and concert hall
4. Playhouse
5. Creative arts museum
6. Conference center

Facilities A 5-building complex on 8.5-acre site in downtown Huntsville. Concert Hall with 2,171 seats; Playhouse with flexible staging and maximum seating of 506 for arena productions; Creative Arts Museum with gallery, classrooms and sales space; Sports Arena with 8,738 seats; Exhibit Hall with 20,000 sq ft accommodating 120 exhibit booths or 2,000 seats, 11 meeting rooms and full kitchen facilities. Total area 272,000 sq ft. Completed-March 1975.

Cost $15 million total. Municipal funding.

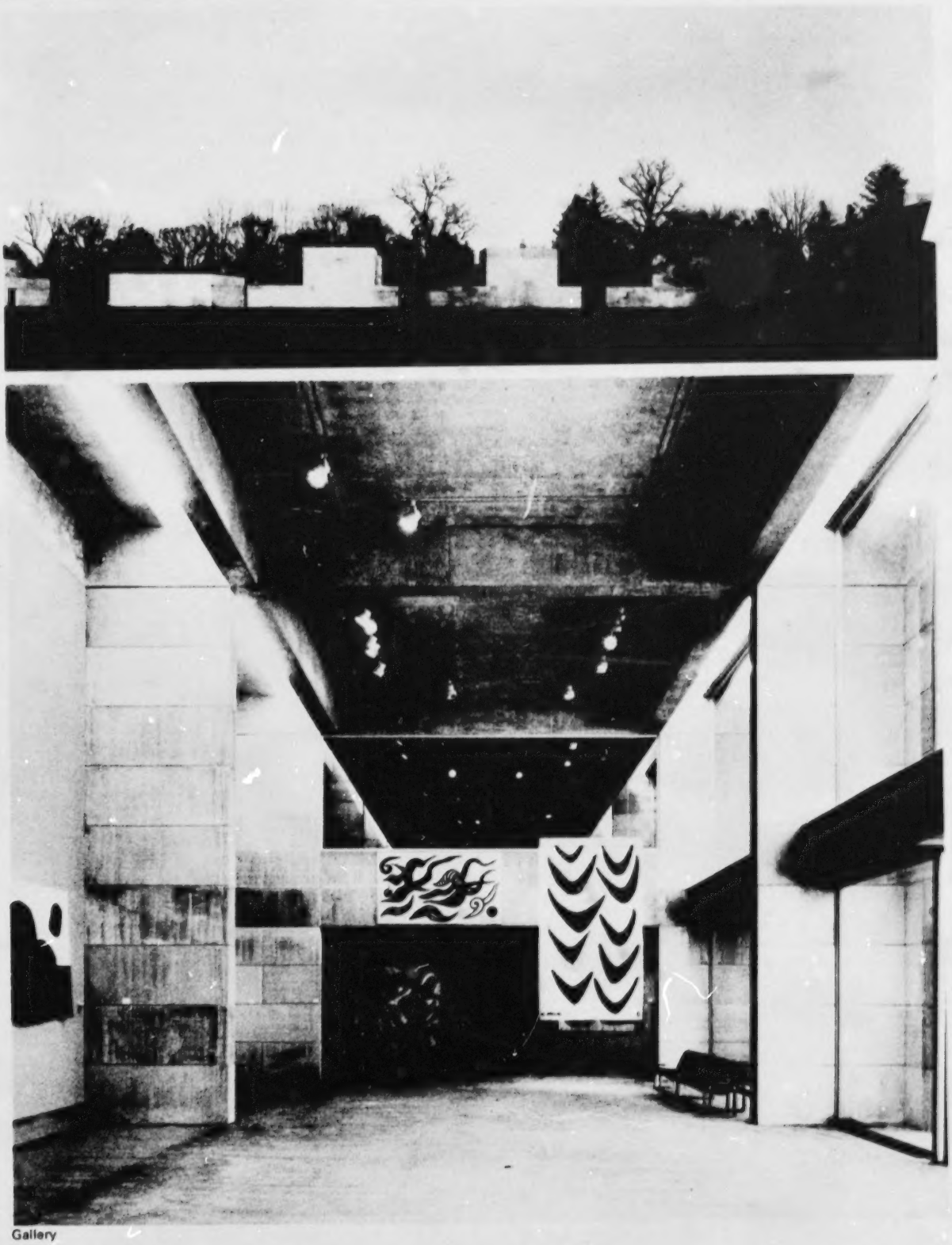
Credits *Architects:* Northington, Smith, Kranert, Tomlin & Associates, Huntsville; Jones, Mann & Associates, Huntsville; Dickson, Davis Architects, Huntsville
Structural Engineer: McDonald Engineering, Huntsville
Electrical Engineer: Hazard & Nall, Mountainbrook, Ala.
Mechanical Engineer: Evans & Young, Birmingham, Ala.
Civil Engineer: G. W. Jones & Sons, Huntsville
Acoustical Consultant: C. P. Boner & Associates, Austin, Tex.
Feasibility Study: Booz Allen & Hamilton, New York
Theater Consultant: Bolt Beranek and Newman Inc., Downers Grove, Ill.
Landscape Architect: Oliphant & Associates, Knoxville, Tenn.

Contact Director, Von Braun Civic Center, 700 Monroe Street, Huntsville, Ala. 35801



Playhouse

Concert Hall



Gallery

Center for the Arts

Middletown Connecticut

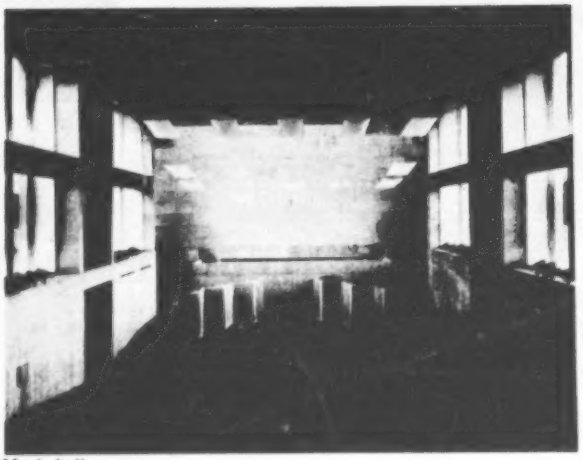
Facilities An 11-building complex housing departments of music, art, and theater. Music Department: Crowell Recital Hall with 500 seats, World Music Hall with 150 seats, rehearsal hall, studio building. Art Department: 2 studio and 1 workshop buildings, a cinema with 400 seats, gallery with 19,800 sq ft. Theater Department: theater with maximum of 550 seats and studio building. Total area 165,000 sq ft. Completed Fall 1973.

Cost $9.2 million (buildings only). Loan from state authority plus donor.

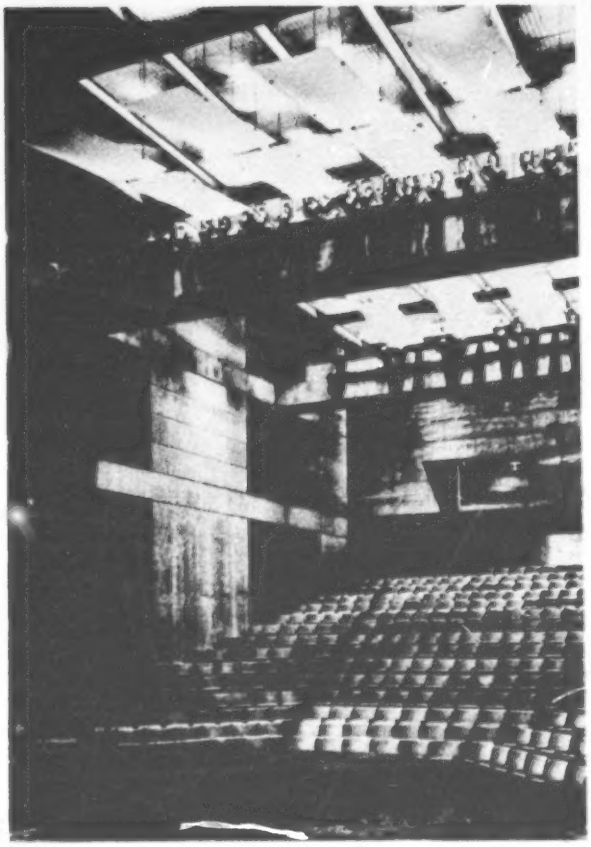
Credits *Architect:* Roche Dinkeloo and Associates, Hamden, Conn.
Structural Engineer: Pfisterer Tor and Associates, New Haven
Electrical and Mechanical Engineer: John Altieri, P.E., Norwalk
Acoustical Consultants: Bolt Beranek and Newman Inc., Waltham, Mass.; Gerald Strang, Long Beach, Calif.
Lighting and Theater Technical Consultant: Vinton Pratt, Middletown

Contact Director, Center for the Arts, Wesleyan University, Middletown, Conn. 06457

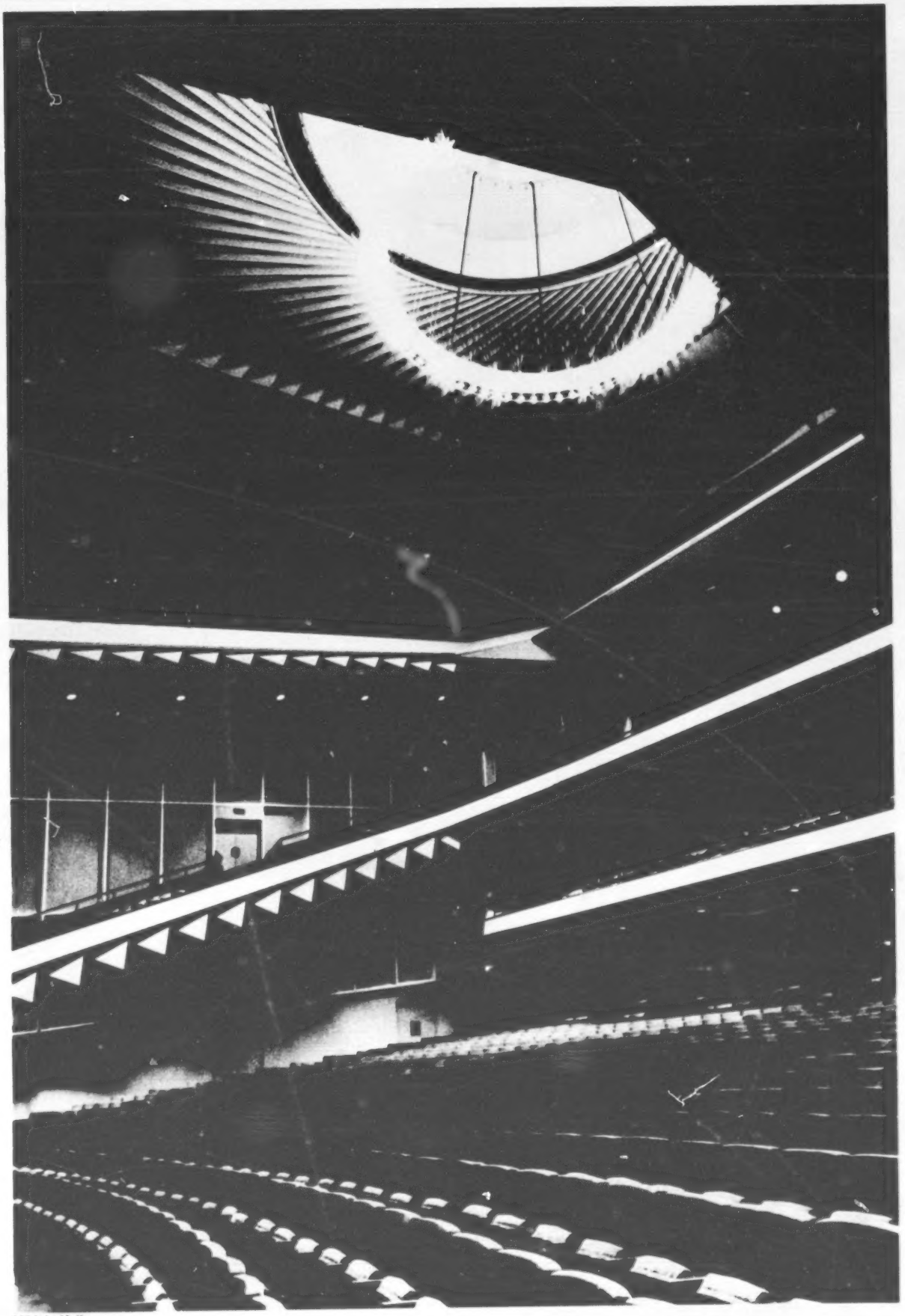
Site plan
1. Theater
2. Theater studios
3. Gallery
4. Art workshops
5. Cinema
6. Art studios
7. Music studios
8. Concert hall
9. Rehearsal hall
10. Music hall



Music hall



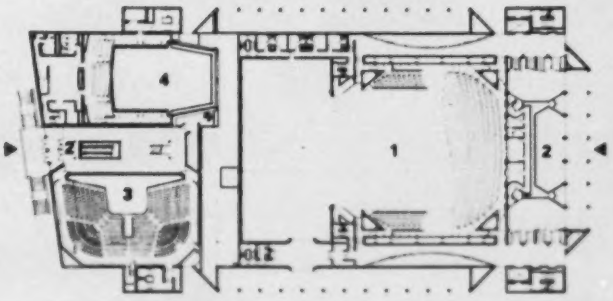
Theater



Uihlein Hall

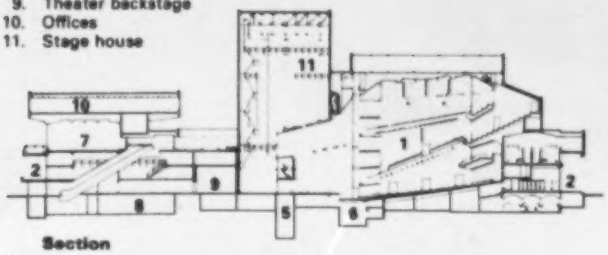
Milwaukee Performing Arts Center

Milwaukee
Wisconsin



Main level
1. Music hall
2. Lobby
3. Theater
4. Recital hall
5. Organ lift
6. Orchestra lift
7. Pavilion
8. Scenery storage
9. Theater backstage
10. Offices
11. Stage house

0 10 20 50 feet



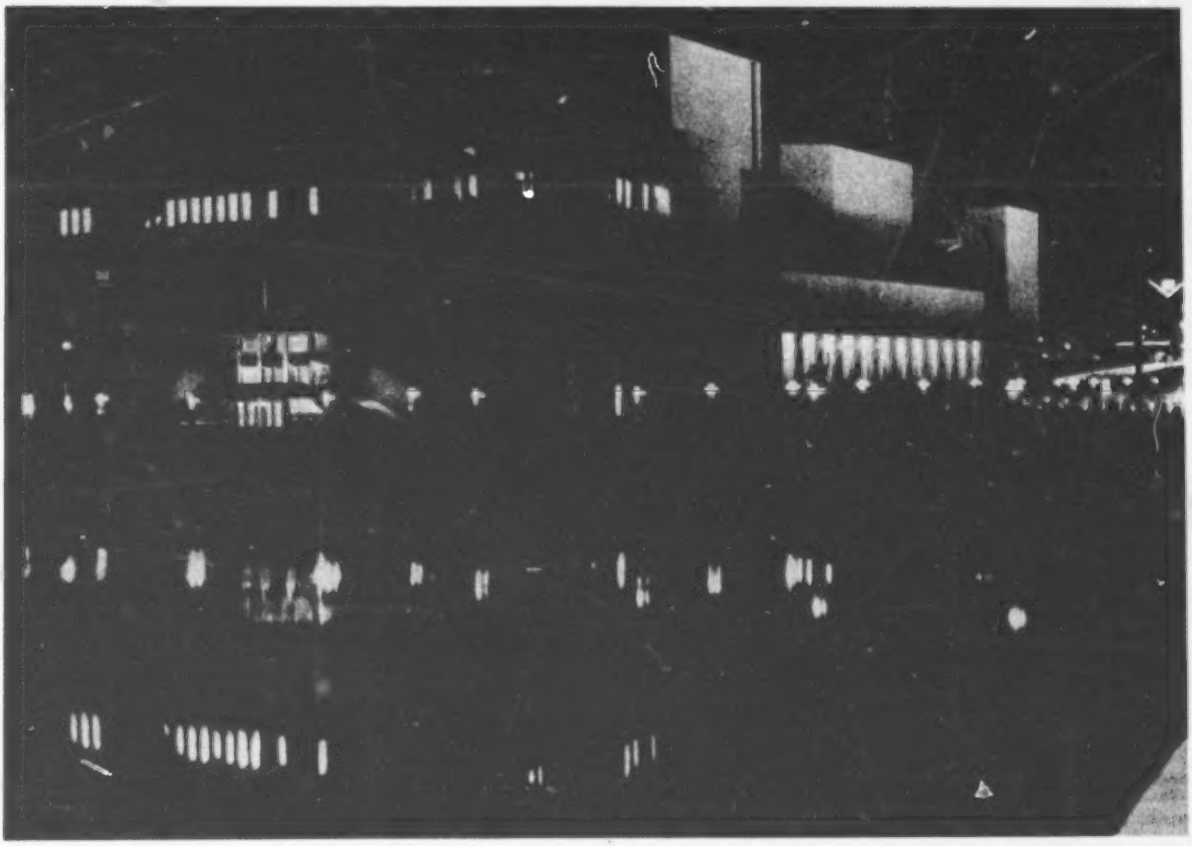
Section

Facilities Uihlein Hall with full capacity of 2,331; Charles P. Vogel Recital Hall with 482 seats; Todd Wehr Theater with 504 seats around 3 sides of a thrust stage; Harry Lynde Bradley Pavilion with capacity of 1,000 for meeting and 500 to 600 for dining. Total area 195,000 sq ft. Completed September 1969.

Cost $12.7 million total. Public donors with county and municipal funds.

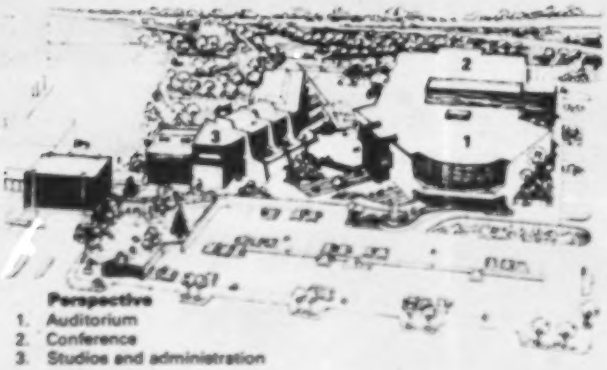
Credits *Architect:* Harry Weese & Associates, Chicago
Structural Engineer: The Engineers Collaborative, Chicago
Electrical and Mechanical Engineer: S. R. Lewis & Associates, Chicago
Acoustical Consultants: Bolt Beranek and Newman Inc., Chicago; and Lothar Cremer, Berlin, Germany
Interior Design: Dolores Miller & Associates, Chicago
Theater Design: George C. Izenour Associates, New Haven, Conn.
Landscaping: Office of Dan Kiley, Charlotte, Vt.

Contact Public Relations Director, Milwaukee Performing Arts Center, 929 North Water Street, Milwaukee, Wis. 53202

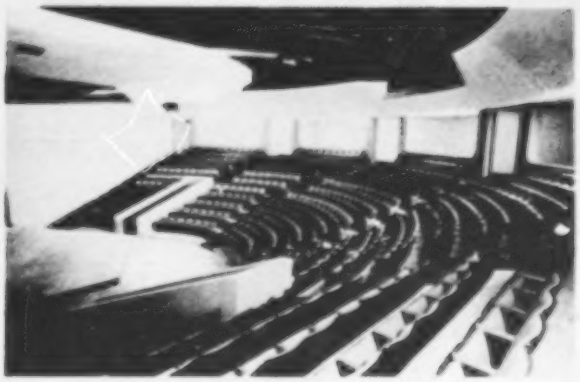


Sangre de Cristo Arts and Conference Center

Pueblo
Colorado



Perspective
1. Auditorium
2. Conference
3. Studios and administration

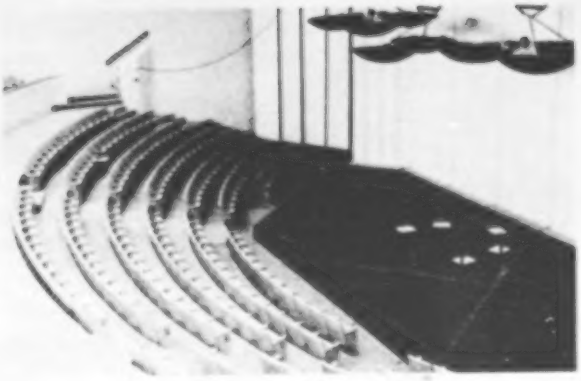


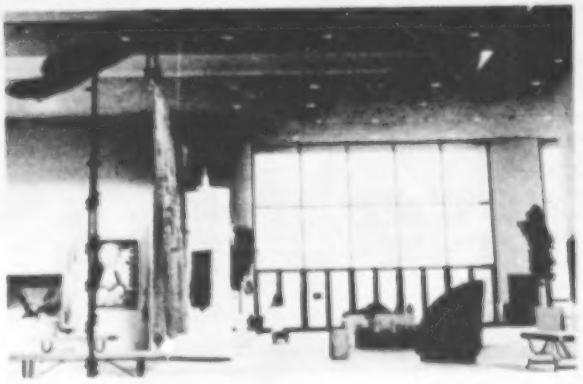
Facilities Two buildings with connecting terrace. One building has theater with 500 seats, a conference gallery which can accommodate 600 for dinner or be divided into smaller areas, and a dance studio. Administration building has a studio/gallery, 3 teaching studios, and offices. Total area 34,000 sq ft. Completed June 1972.

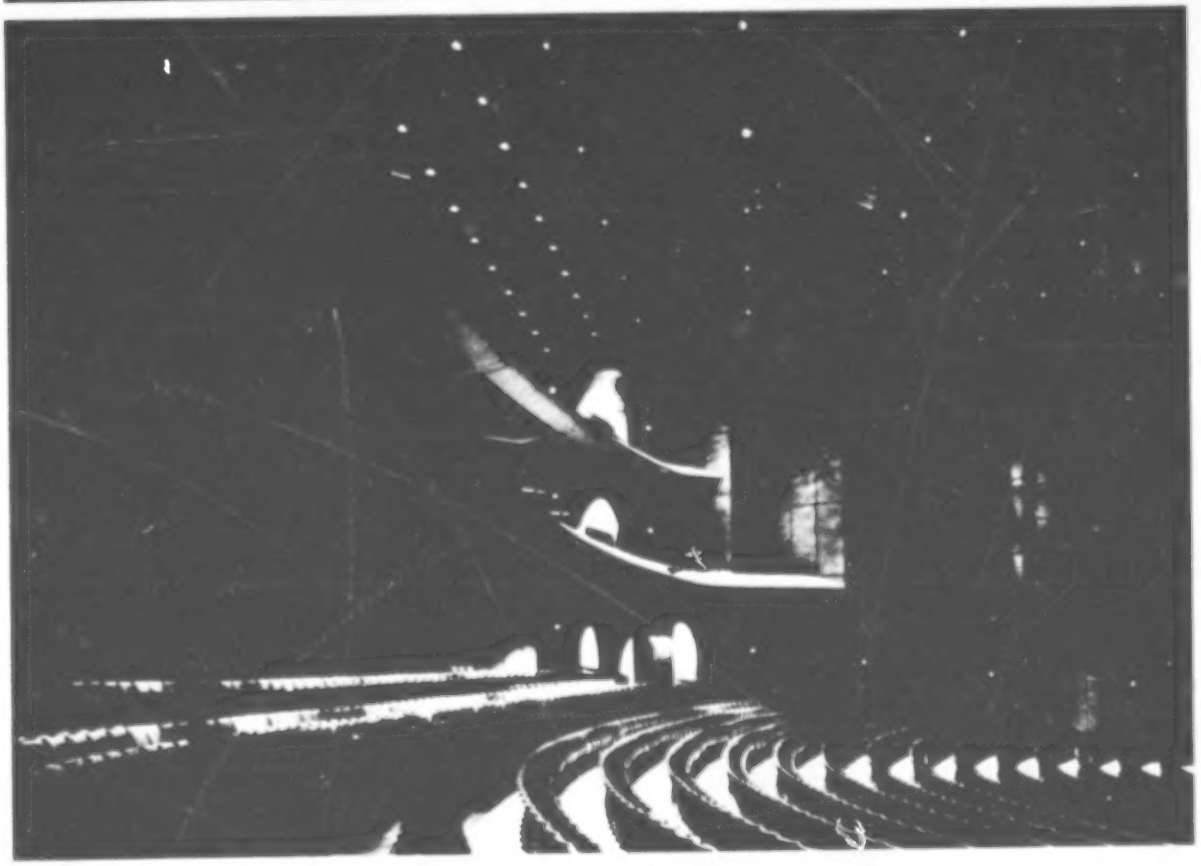
Cost $1.4 million. Federal (Economic Development Administration) and county funding.

Credits *Architect:* Hurtig, Gardner and Froelich, Pueblo
Structural Engineer: Lorin Kilstofte, Pueblo
Electrical Engineer: Advanced Engineering, Colorado Springs
Mechanical Engineer: George Wilson, Colorado Springs
Theater Consultant: David Hand, Colorado Springs
Interior Design: Janey Lattimer, Pueblo

Contact Director, Sangre de Cristo Arts and Conference Center, 210 North Santa Fe, Pueblo, Colo. 81003

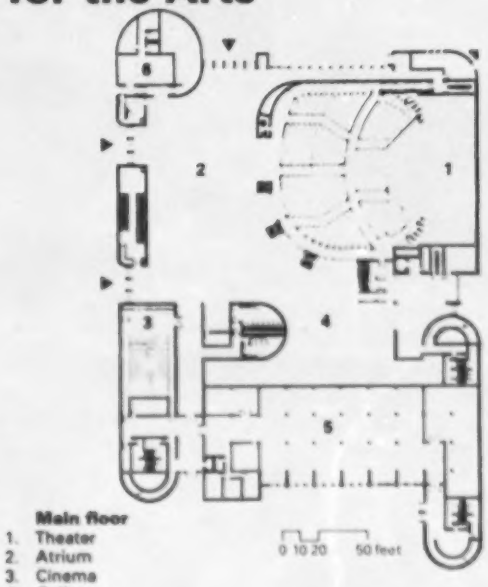




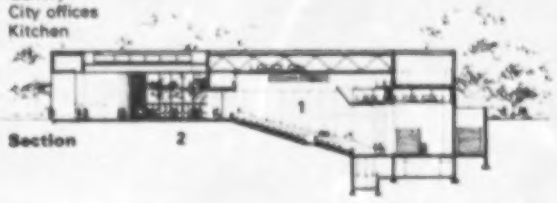


Scottsdale Center for the Arts

Scottsdale Arizona



Main floor
1. Theater
2. Atrium
3. Cinema
4. Gallery
5. City offices
6. Kitchen



Section

Facilities Theater with 750 seats; cinema with 200 seats; exhibition gallery; rehearsal room; Atrium with adjoining kitchen; city offices. Total area 85,000 sq ft. Opened October 1975.

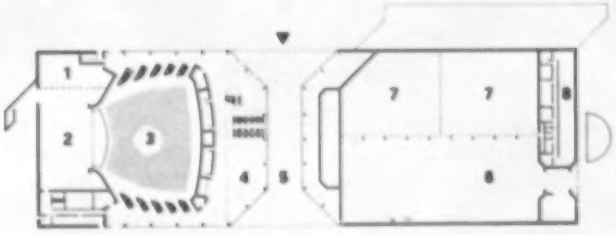
Cost $3 million. Municipal bond issue plus contributions.

Credits *Architect:* Bennie M. Gonzales, Inc., Architects, Scottsdale
Structural Engineer: Caruso Parke & Associates, Phoenix
Electrical Engineer: Meier/Bruington & Associates, Inc., Phoenix
Mechanical Engineer: Timmerman Engineering Company, Phoenix
Acoustical, Lighting and Theater Design: Jaffe Acoustics, Inc., Norwalk, Conn.
Projection Facilities: Daniel M. Tanner, Los Angeles
Furnishings: John A. Lowery Design Associates, Scottsdale
Feasibility Consultants: Douglas Richards, Associates, Los Angeles; Western Management Consultants, Los Angeles

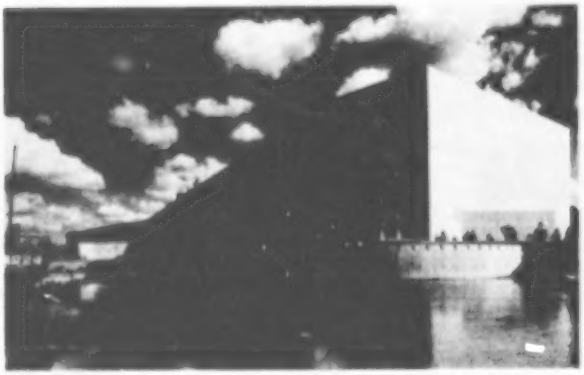
Contact Executive Director, Scottsdale Center for the Arts, Civic Center Plaza, Scottsdale, Ariz. 85251

Spokane Riverpark Center

Spokane Washington



Orchestra level
1. Side stage
2. Stage
3. Orchestra seating
4. Lobby
5. Covered mall
6. Upper exhibit
7. Upper banquet
8. Office



Facilities Opera House with 2,700 seats; Convention Center with 117,000 sq ft exhibit hall; mall, approximately 5,000 sq ft, equipped with hangers and adjustable lighting for art exhibitions. Built as State of Washington Pavilion for Expo '74. Total area 220,000 sq ft (including open mall at full value). Completed May 1974.

Cost $11.5 million total. State funding.

Credits *Architect and Engineer:* Walker/McGough/Foltz/Lyerla, Spokane
Acoustical Design and Audio Systems: Purcell & Noppe & Associates, Inc., Chatsworth, Calif.
Theater and Theatrical Lighting: George T. Howard & Associates, Hollywood, Calif.
Event and Facility Consultant: Don Jewell, Portland, Oregon

Contact Director, Spokane Riverpark Center, West 334 Spokane Falls Boulevard, Spokane, Wash. 99201

Auditorium

Arena

Multipurpose recreation room

Ceramics shop

Center for the Fine Arts

Vermilion South Dakota

First floor
1. Theater
2. Lobby
3. Gallery
4. Office
5. Classrooms
6. Practice rooms
7. Choral
8. Bandlorchestra
9. Shops
10. Arena
11. Dance
12. Graphics
13. Ceramics
14. Sculpture
15. Painting
16. Photography
17. Recital hall

0 10 20 50 feet

Facilities Houses departments of art, music, and theater. Auditorium with 450 seats, arena theater, dance studio, theater shops; recital hall, band and choral rooms, practice rooms; teaching facilities. Total area 104,000 sq ft. Completed October 1974.

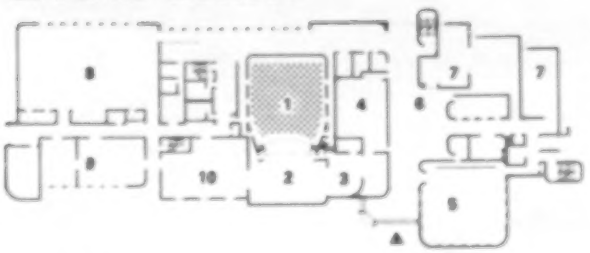
Cost $3,050,000. State construction funds and private contributions for furnishings.

Credits *Architect and Engineer:* The Spitznagel Partners, Inc., Sioux Falls, S.D.
Acoustical Consultant: Robert Lambert, St. Paul, Minn.
Stage Equipment Consultant: Hoffend & Sons, Inc., Rochester, N.Y.
Landscaping: Leroy Johnson, S.D. State University, Brookings

Contact Director, Public Arts Development, Center for the Fine Arts, University of South Dakota, Vermilion, S.D. 57069

Waterloo Recreation & Arts Center

Waterloo Iowa



Main floor
1. Theater
2. Stage
3. Shop
4. Rehearsal hall
5. Town hall
6. Foyer
7. Gallery
8. Multipurpose recreation hall
9. Workshops
10. Music workshop

Facilities Theater with 350 fixed seats; recital hall/ experimental theater with 150 movable seats; exhibition space; social hall, divided into 3 sections; 3 arts and crafts workshops; 4 meeting rooms with varying capacities to 75; offices; roof garden. Total area 32,000 sq ft. Completed December 1965. A new workshop wing with 30,000 sq ft has been designed. Construction will start in early 1976. In addition to work space, it will include exhibition gallery and mini-amphitheater.

Cost $750,000. Municipal bonds plus individual and group contributions. New wing funded by contributions only.

Credits *Architect:* Thorson Brom Brosher & Snyder Associates, Waterloo
Electrical and Mechanical Engineer: Gilmore & Doyle, Waterloo
Landscaping: Craig Ritland, Waterloo

Contact Superintendent of Recreation, Waterloo Recreation & Arts Center, P.O. Box 989, Waterloo, Iowa 50704

Credits

Publication Design:
Keith Godard of Works

Research:
Frances Shaw

Printing:
Wintry Press

Photographers

Philip O'Brien	page **10** top
Marshall D. Meyers	**12** bottom
Jim Hedrich (Hedrich-Blessing)	**14** middle & bottom
Richard Payne	**16 & 17** bottom
Louis Reens	**18 & 19**
Thom Abel	**20 & 21**
Otto Baitz	**22** top four
John L. Alexandrowicz	**22** bottom
Eric Sutherland	**24**
Marshall L. Schultz	**26** bottom **27** right two
Ezra Stoller	**12** top, **28** top, **29, 30** bottom, **31, 34** top
Robert Damora	**25** bottom
Balthazar Korab	**14** top, **19** top, **32**
Bruce Kiefer	**33** top
Morley Baer	**34** middle
Julius Shulman	**36 & 37**
Gabriel R. Delobbe	**40 & 41**
F. Wilbur Selders	**42** middle right
Bert Brandt & Associates	**42** bottom
Norman McGrath	**44** top, **48** bottom
Ralph Rapson	**50** top two
Jack Rottier	**52** top
Susse Wright	**53**
Clyde May	**56** middle left & top right
Orlando R. Cabanban	**56** bottom
Hathorn/Olson	**63** bottom
Farley Vaughan Studio	**66** bottom
John Suhay	**70 & 71**
William G. Oehlerking	**72 & 73** bottom
Dick Cummings	**74** bottom two
Kari Keating/Keith Godard	Cover photo

Arts Related Publications
The following arts related publications have been prepared by EFL with support from the Architecture + Environmental Arts Program, National Endowment for the Arts.

Arts and the Handicapped: An Issue of Access Gives over 150 examples of how arts programs and facilities have been made accessible to the handicapped, from tactile museums to halls for performing arts, and for all types of handicaps. Special emphasis on the laws affecting arts and the handicapped. (1975) $4.00

The Arts in Found Places An extensive review of where and how the arts are finding homes in recycled buildings, and in the process often upgrade urban centers and neighborhoods. Over 200 examples, with special emphasis on "do's and don'ts." (1976) $7.00

Hands-On Museums: Partners in Learning Case studies of 14 museums that cater to youth by providing programs and facilities which involve visitors as participants in learning. Also reviews the impact of this philosophy on planning, staffing, and constituencies. (1975) $3.00

The Place of the Arts in New Towns Reviews approaches and experiences for developing arts programs and facilities in new towns and established communities. Gives insights and models for the support of the arts, including the role of the arts advocate, the use of existing space, and financing. (1973) $3.00

Reusing Railroad Stations Reports the plight of abandoned stations and the rich architectural and civic heritage they represent. It advocates their reuse for combined public and commercial purposes, including arts and educational centers, transportation hubs, and focal points for downtown renewal. Extensively illustrated. (1974) $4.00

Reusing Railroad Stations Book Two Furthers the advocacy position of the first book and describes some of the completed and underway conversions in more detail. A large section of the book explains some of the intricacies of financing that a nonprofit group would have to understand before successfully developing a railroad station. (1975) $4.00